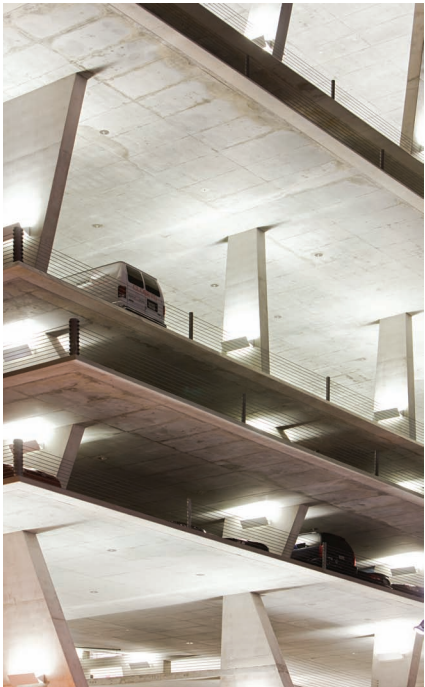


# THE ARCHITECTS NEWSPAPER

## 09\_05.19.2010

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HDM'S MIAMI PARKING DECK  
EXTENDS PUBLIC PROMENADE

## DRIVE-IN THEATER

In many cities, the mix of retail, housing, and parking is a ho-hum development formula, but in South Beach, Swiss architects Herzog & de Meuron have given it a tropical-modernist twist. Rising above Miami's Art Deco Historic District, the five-story structure includes 300 parking spaces, retail and restaurant **continued on page 11**

## STRONG BILLINGS STOKE HOPE TURNING THE CORNER?

Architects should keep their fingers crossed, but it looks like the industry may finally be climbing out of the recession. According to the AIA Architecture Billings Index released on April 21, March brought the best billings in two years, and the first sustained growth since last summer. While billings are still in the red, the strong uptick suggests that the industry is headed toward positive territory. **continued on page 6**

A NEW DEVELOPMENT AIMS TO KNIT A FORMER INDUSTRIAL SITE  
INTO BALTIMORE'S THRIVING WATERFRONT



ASG VIS

## BALTIMORE BLUES

The shoreline around Baltimore's Inner Harbor is well known for its bustling urban life, but just a mile away lies a body of water with three times the area and none of the

development. The Middle Branch waterfront, a shallow estuary south of the Inner Harbor, is an industrial-zoned brownfield dotted with old factories and power **continued on page 11**



COURTESY NYC DOT

## DOT'S LATEST BIG PLANS POUNDING THE PAVEMENT

In 1811, the streets of Manhattan were laid down in an efficient grid, dissected by the old Broadway. In the two centuries since, the island has been ringed with bridges, tunnels, and freeways, but the grid remains largely intact, if far more congested than it once was.

Hoping to bring some efficiency back to city streets, Transportation Commissioner Janette Sadik-Khan **continued on page 16**

ROOF FARMS SPROUT ON  
SCHOOLS ACROSS THE CITY

## LITTLE GREEN THUMBS

The Fifth Street Farm Project has it all: It addresses childhood obesity, stormwater runoff, and climate change. By grassroots organization of teachers, parents, and green roof advocates, the project's plan calls for a roof farm **continued on page 17**

## IT'S CURTAINS

AN ANALYZES FOUR INNOVATIVE  
FACADE SYSTEMS INCLUDING THE STATE  
OF THE ART DETAILING AT FUMIHIKO  
MAKI'S TOWER 4 AT THE WORLD TRADE  
CENTER. SEE PAGES 28-32

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WALTER HOOD TO DESIGN  
U. BUFFALO SOLAR ARRAY



COURTESY U. OF BUFFALO

## ELECTRIC LANDSCAPE

Can a large-scale solar array also be a work of land art? Officials at the University of Buffalo believe so, and they've commissioned landscape architect Walter Hood to design an array that also functions as a new gateway to the southern side of the campus. The **continued on page 16**

FIVE BOROUGHES,  
100 PHOTOGRAPHERS,  
AND 4,500 IMAGES.  
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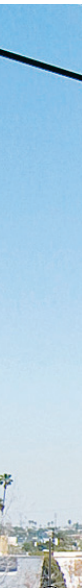
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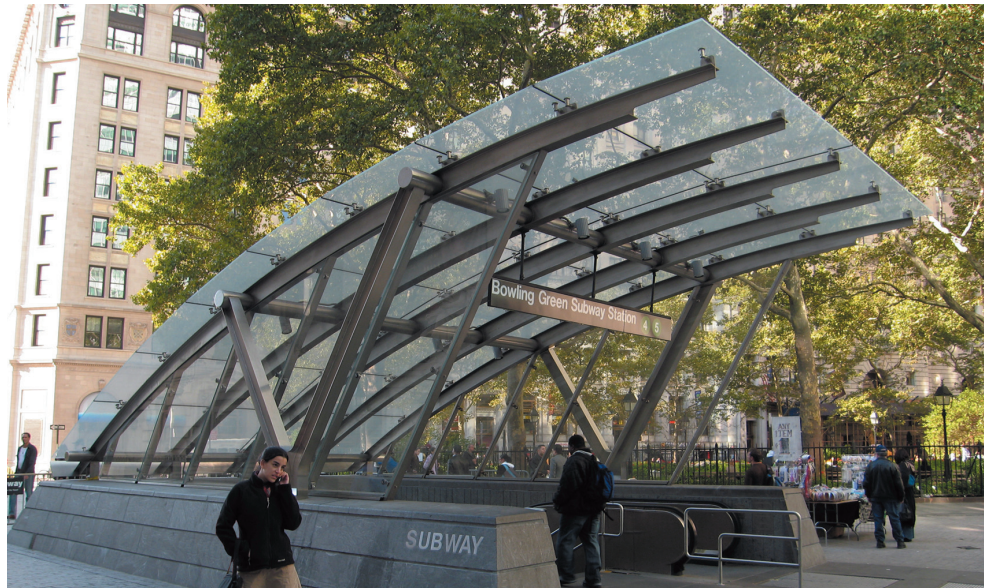
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## BEFORE THE DELUGE

Breakfast should always be as empowering as the one held on May 6 at the Institute for Urban Design. Executive director Anne Guiney (and former *AN* editor) invited planners from the Army Corps of Engineers to kaffeeklatsch with a roomful of architects, curators, and engineers who contributed to (or are closely following) MoMA's *Rising Currents* exhibition. The Corps planners tried to demystify how their agency gets work done, describing the stars that must be aligned and the hurdles breached before any project can be implemented. These include a daunting inventory of authorizations, appropriations, and—toughest to corral—non-federal funding partnerships. And that is why, it suddenly seemed clear, what to do when water starts lapping the toes of the Statue of Liberty in our children's lifetimes hasn't landed on their plates yet. Even more troubling was the need to select projects exclusively on the basis of a cost-benefit analysis. One planner acknowledged that the economics of ecological disaster are the fuzziest of maths, and therefore politicians (the starting point for authorizations) don't like to go there.

That's when Guy Nordenson stepped in. He explained that while the solutions sketched out for how to buffer, block, and rechannel the coming floods in *Rising Currents* may seem like so much blue-sky dreaming to the Corps and the powers that be today, when disaster strikes, and everyone is casting about for solutions, suddenly those plans so close to hand (and already quite detailed) will look like the most cost-efficient way to go.

The *Rising Currents* proposals were the result of research undertaken by Nordenson's office several years ago, and they brought a designer's perspective to an important public policy issue. But the project should also serve as a model of the type of preemptive design thinking that could be picked up by any firm casting about for work in the future. It's a perfect time—with commissions and projects at their slowest in several decades—for design practices to undertake long-range research that might not lead to immediate work but could develop "plans so close to hand" that they might easily lead to work in the future.

This is the time for architects—so many of whom wished for some slack in recent decades to be more reflective—to take up research-based initiatives. What better time to research energy-efficient products and building systems, potential city code or zoning changes that may be put into effect in the next few years? Research projects might actually drive the necessary change and prepare the ground for new thinking that will impact the production of architecture and the urban environment. It is difficult to prove that research done now will definitely lead to work in the future, and we don't want to rely on anecdotes about how architects can drive development or change. But with the current slowdown, what do professionals have to lose by devoting their knowledge to long-range planning for their future and the city? **JULIE V. IOVINE AND WILLIAM MENKING**

## TURNING THE CORNER

continued from front page

"I wouldn't put it in the 'great' category just yet, though things are good," said AIA chief economist Kermit Baker. "I'd want to see sustained growth for that, but we're definitely moving in the right direction."

Billings reached 46.1 in March, up from 44.8 in February (and the highest reading since August 2008, when billings were 46.7). Yet even those August numbers had been preceded by months of lower readings, suggesting its level of activity was somewhat anomalous. The case could be made that last month's billings are arguably the best performance since January 2008, the last time the index was above 50, indicating that billings are rising. It fell in February to 43.9, remaining below 50 ever since.

Another sign this could be the real thing is that not only billings and inquiries—up 6.5 points to 58.5 last month—are improving, but so, too, has every region and sector, a concerted movement that has not happened since the industry's woes began two years ago. It appears the AIA's predictions that the industry would emerge from its recession by the middle of the year may be spot-on.

Most impressively, the Midwestern region has broken the 50 mark, reaching 50.5 in March, up from 49.4 in February, and the region's tenth straight month of gains since hitting 37.2 last May. The Midwest has been unexpectedly strong thanks to improving manufacturing and housing. Walter Street III, president of AIA Chicago, believes the region's economic diversity has helped it weather the storm. "The Midwest tends to be a more conservative business environment," he said. "That said, our diversity has allowed us to be more flexible."

The South rebounded 3.7 points to 44.4, still leaving it in last place, but a promising sign. The East reversed a one-month dip reaching 47.0 in March, up from 44.1. Meanwhile, the West continues its rebound from being the worst of all regions last summer, when it fell to an abysmal 36.4. Last month it hit 46.0, up from 43.6 in February.

Within the sectors, institutional work saw the largest gains in March, rising 2.6 points to 46.8, an especially positive sign since institutions tend to be strong patrons during downturns. This has not been the case during the recent recession because many universities, foundations, and governments were especially hard hit and unable to take advantage of cheap construction costs as they typically do. With their latent return to health, this could be a considerable growth sector.

Mixed-use work, which has posted moderate gains since August, continued to rise, increasing 1.7 points to 45.0 in March. Industrial/commercial work, which has seen greater volatility—it has not posted two straight months of gains since this time last year—rose in March to 44.7. Residential work was flat at 47.3, though twice in the past six months it has risen above 50.

It may be disconcerting that none of these areas within the industry has posted sustained growth, but that may be another sign of overall improvement. "I temper my excitement because I'm constantly talking to architecture firms, many of whom are seeing little or no work," Baker said. "But there are others who say it's trickling back in, and some who are on track for great years. That's actually about what you'd expect and about where we'd want to be to set us up for a complete turnaround." **MATT CHABAN**

## LETTERS

### ENOUGH ARCHISPEAK, ALREADY!

I appreciated William S. Saunders' reflection on the less than stellar record of architectural writing ("Hasty Habits of Mind," *AN* 07\_04.21.2010). The one test left out of this excellent piece is when, in a university context, we are called on to relate our sub-culture to others in the academy. I don't mean to lionize academic discourse in the social sciences (often opaque, insular, and simply irrelevant). But still! Academics need to at least try to engage other serious people.

GEORGE THRUSH  
DIRECTOR, SCHOOL OF ARCHITECTURE  
NORTHEASTERN UNIVERSITY  
BOSTON

### SHOW ME THE RECOVERY

I take umbrage at the comment "the industry has turned a corner," as you state in your recent billings report (archpaper.com, 04.26.2010). If that were really the case, why does the unemployment rate among architects remain at an all-time high? Why are there so many competent architects, especially well-credentialed senior-level professionals, unemployed since the beginning of 2009? Moreover, there are still firms that are forced to cut staff even now. You may be getting your information from firms who don't want it to be known that they have no work, and also don't want to respond to your inquiries for the same reason. I think

psychologically it is difficult for the many unemployed architects to comprehend that the market is doing better while they can't find a position for a whole year.

As the president of an executive search firm, I get to see the effect this recession has on the unemployed. This recession is like no other that I have lived through in the past 30 years of my practice. I would like to see some statistics that could give us hope that the industry will pick up, and for what reasons this may happen.

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At the well-heeled crossroads of the Garment District and Chelsea, a new hotel has opened its doors for traveling fashionistas. Aiming to capture the “simple, uncluttered spirit” of early 20<sup>th</sup>-century tailoring, designers at New York-based Glen & Company drew inspiration from the textures they found in labels like Ralph Lauren and Brooks Brothers. Past the entrance, a series of horizontal mirrors reflect vibrant 26<sup>th</sup> Street, while the wooden front desk is inspired by a cutting-room table (its legs recall old sewing machines) and floor tiles borrow weaves from classic couture. Continuing the fashion theme is artist Devorah Sperber’s tapestry, comprised of 1,632 spools of thread. Amid all this haberdashery, a modish accessory can be found in the ceiling lighting. Containing a series of LEDs that feature every color in the RGB spectrum, the fixtures are themed according to the changing moods of the day. The hotel’s 23-story glass-and-brick tower, designed by Peter Poon Architects, includes the sharp-dressed lobby and 280 guestrooms, along with a new restaurant and rooftop bar for upscale burger destination Rare. **REBECCA GORDAN**

EAVESDROP&gt; SARA HART

## COCKTAILS, CANAPÉS, AND CRASS

Eavesdrop sent a proxy to the Spring benefit and silent auction for the Storefront for Art and Architecture, which was held on May 5 at the Four Seasons Restaurant. Our observant agent had a lot to report. The crowd was more buttoned up, sartorially speaking, than the typical Storefront enthusiast. Many architects grouched about the lack of work, but **Tom Leeser** told our agent that his firm’s expansion of the Museum of the Moving Image in Queens is on track to open next January.

Several veterans speculated that **Kyong Park**, who founded Storefront in 1982, might find it ironic that the benefit was being held in the iconic **Philip Johnson**-designed venue, because the late, great architect never gave the fledgling nonprofit a dime. But the dimes didn’t hit the fan until philanthropist and benefit chair **Phyllis Lambert** introduced the honorees, MoMA architecture and design curator **Barry Bergdoll** and sculptor **Andrea Zittel**. Lambert channeled Johnson by announcing that he always wanted a practicing architect to head the department he created at MoMA, rather than an academic. Bergdoll may be a professor of architectural history at Columbia University, but he also knows how to be Mr. Manners as needed. Breezing past that slight, the versatile curator waxed eloquently about how both the Storefront and the Seagram Building changed the relationship of inside to outside in New York, and then spoke of the Storefront’s long history. After the remarks, Lambert scrutinized a **Louis Kahn** charcoal sketch offered at the silent auction, then bought it for \$18,000. Poor Lou could’ve used that cash when he was alive. Anyway, congrats to the Storefront for a successful event.

## SAID THE LILLIPUTIAN TO THE BROBDINGNAGIAN, IN ARABIC

Follow if you can this tale of Dubai-based architect **Omran Al-Owais**, who lives in the land of the World’s Biggest everything. In an interview with *The National*, an English-language Abu Dhabi newspaper, the Emirati architect stood in the shadow of Burj Khalifa and proclaimed, “I don’t want to build anything taller than a tree.” His oddly named firm, CENTIMETERCUBE, is an architecture, design, and publishing company. It produces the equally oddly named *Shufflegazine*—a bilingual magazine for the Apple lifestyle in the Middle East, covering Mac, iPod, iPhone, and related technologies. Al-Owais designs lowrise apartments around courtyards that respond to the environment and the cultural traditions of the area with an aesthetic arguably more modern than New Urbanism, Middle-Eastern style. But imagine, for a second, **Andrés Duany** living in an eight-story building with a view of a 160-story neighbor.

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COURTESY MGA

GRAVES HAS BEEN BUSY MAKING AN ISLAND  
MEGA-RESORT GREEN (AND TUSCAN RED)

## WORLD OF MICHAEL

While plenty of architects have been focused on surviving, Michael Graves and his colleagues have completed the 121-acre Resorts World Sentosa, a 3.5-million-square-foot complex with six hotels, numerous restaurants, casinos, a waterfront auditorium, marina, spa, maritime museum, play areas, and an underground 45,000-car garage on an island off the coast of Singapore. In the complex, which is loaded with sustainably green features—and a lot of other colors, too—they

have designed every glowing column, mural, carpet, table, chair, even the flatware and a new typeface, as well as all the things to be sold in a shop devoted solely to Michael Graves’ designs. The developer, Genting Singapore, approached Michael Graves & Associates after they saw a still unbuilt eco-resort the firm had designed for Costa Rica that won the \$4.32 million commission in a 2006 international developer’s competition for the site, vying against a team with Frank

Gehry on board.

The Sentosa commission was complex because it needed to be designed energy-efficiently in a tropical climate for both daytime and nighttime activities. Eco-coolers blasting chilled air keep outside areas comfortable, while photovoltaic and green roofs shelter interiors. (The project won a Gold Plus award in the local Green Mark program.) Designers at Michael Graves & Associates and Michael Graves Design Group provide a variety of experiences enticing to both families and gamblers in a place where the government disapproves of “gaming” but developers wanted to compete with the thriving gambling business in nearby Macao. And so there is limited access to out-of-sight underground casinos and a very visible Universal Theme Park next door. The goal was to accommodate all comers festively and appropriately, along with the high-end travelers who will stay at the premier Hotel Michael. Yes, this could be a first. It is named after the architect.

**JAYNE MERKEL**



RAPID RESPONSE STOPS PLANS TO ALTER  
ARCHITECT'S BERLIN TOWER

## HANDS OFF HEJDUK



HELENE BINET

The Berlin developer probably didn't know what was in store when he decided to remove a few balconies and repaint his building pink. But once word got out, within two weeks 3,000 protesters from around the world, including some of the brightest stars in architecture, had signed a petition against defacing John Hejduk's Kreuzberg Tower.

Then on April 19, after the Berlin Senate and the city's building department weighed in against the alterations, developer BerlinHaus Verwaltung (which bought the building in a foreclosure) changed course and is now proceeding with a complete restoration of one of the very few structures built by the poet of architecture and revered dean of Cooper Union from 1972 to 2000. "It's a sweet little grassroots

triumph, a little bit of David and Goliath, and very May '68," Renata Hejduk, an architectural historian and the architect's daughter, said from Phoenix where she is a professor at Arizona State University's School of Architecture and Landscape Architecture.

The happy ending is thanks not so much to a grassroots movement as to the lightning-speed dismay that had emails flying, bloggers buzzing, and Daniel Libeskind decrying the building's fate in the local newspaper *Berliner Morgenpost*.

The senate's decision has repercussions that go well beyond the rescue of one building. The Kreuzberg Tower was constructed as part of the citywide International BauAufstellung (IBA) program of 1987 that invited notable architects the

**John Hejduk's Kreuzberg Tower, Berlin, 1988.**

world over to design low- and middle-income housing and infrastructure in Berlin's neediest neighborhoods. (The Kreuzberg Tower was close to the notorious border station for the then-divided city, Checkpoint Charlie.) Many IBA buildings by the likes of James Stirling, Alvaro Siza, Frei Otto, Aldo Rossi, and Peter Eisenman—to name but a few of the dozens participating—are much in need of repair and, located in gentrifying neighborhoods, a constant temptation to developers. Just short of designating all of them landmarks, the Senate pronounced that plans to alter any IBA 1987 buildings must undergo close scrutiny by the city's building department and appropriate historians before proceeding. The Kreuzberg Tower is to be not only restored, but the landscape completed as Hejduk originally envisioned.

The 14-story tower and two five-story wings with their eyelid sun shades and nose-ish balconies capture not only the architect's explorations into the mythic resonance of anthropomorphic geometries but also represent, along with many other IBA buildings, post-modernism at its inglorious height in the 1980s. "The senate understood that this wasn't just about my father's building, but the entire heritage of a movement that needs to be preserved," Hejduk said. **JULIE V. IOVINE**



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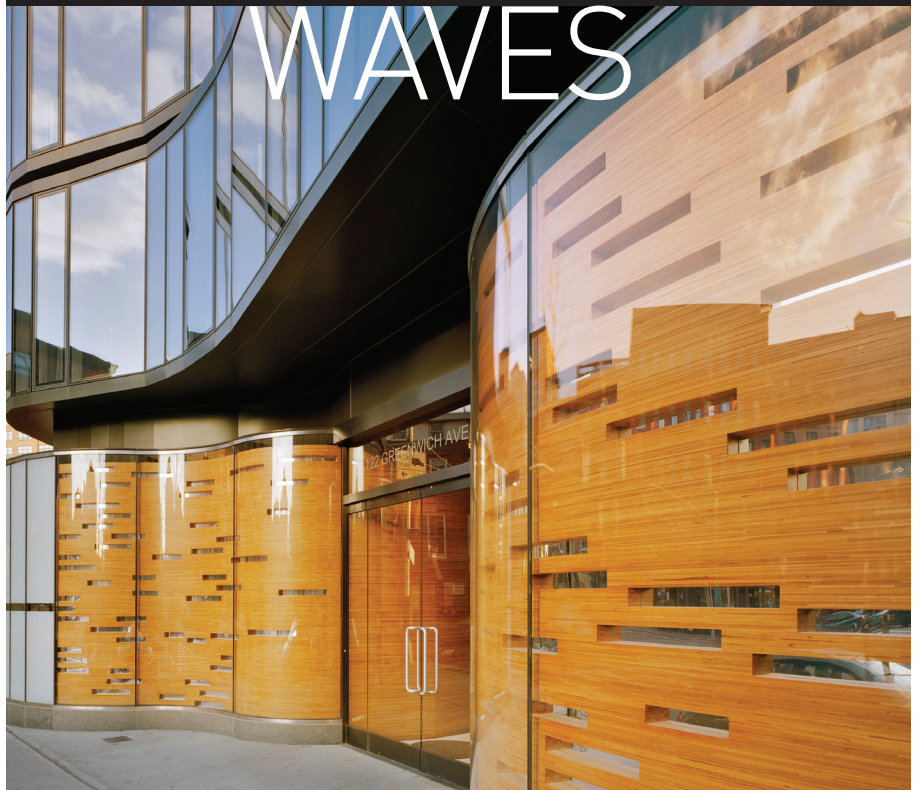
A new science research center on the City University of New York's new South Campus at City College in Harlem pulls the existing campus gridlines across 135<sup>th</sup> Street and twists them into undulating curves. Designed by Kohn Pedersen Fox (KPF), the two glass

buildings are set on an elevated rock outcropping along St. Nicholas Park, graciously accommodating the jagged environs. Though challenging to build on, the rock muffles vibrations that might disturb the labs' sensitive equipment. With these two buildings and a third scheduled for phase two, the university hopes to attract scientists working in fields like biology, physics, and neurology. KPF tried to build as much flexibility as

possible into the design, with each room able to transform easily from a wet lab into a physics lab. Glass-walled communal break rooms positioned just off the main stairway aim to catch the eye of passing scientists and spark interdisciplinary cross-pollination. Though the buildings mirror each other in size and shape, they're not identical. "We've been talking about them like fraternal twins," said KPF director Hana Kassem. One will include spaces for students and features bold slashes of color inside, while the second is for research only, and trades its twin's bold colors for muted tones and textures. **JULIA GALEF**

**Architect:** Kohn Pedersen Fox  
**Client:** City University of New York  
**Location:** 133rd Street and St. Nicholas Terrace  
**Completion:** 2013

# MAKING WAVES



Greenwich Village has a current all its own, so architect **Kohn Pedersen Fox** wanted a free-spirited façade for new condo **One Jackson Square**. More than just eccentric expression, the undulating walls maximize the site's allowable floor area in two separate zoning districts. Realizing a design this fluid demands an extraordinary level of precision. With no two window panels alike, high-tech computer modeling needed old world craftsmanship to produce the desired metal and glass waves—making the new facade at Greenwich and 8th as unique as its time-honored neighbors.

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Architect: Bill Pedersen,  
Kohn Pedersen Fox  
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THE ARCHITECT'S NEWSPAPER MAY 19, 2010

The mixed-use parking structure includes retail, restaurants, and residences.



NELSON GARRIDO

**DRIVE-IN THEATER** continued from front page space, and Herzog-designed residences, all extending the district's popular pedestrian promenade.

The story of this audacious programmatic mix started in 2004, when ex-Starwood developer Robert Wennett came across the SunTrust building, a 1970s office structure from Miami's modern past. Wennett wanted to upgrade the building and add a civic-oriented space with a variety of retail. By including parking, he significantly increased his square footage, as the city does not count most indoor garages for zoning purposes. However, he wanted to avoid the look of a typical parking structure, and by commissioning the Pritzker Prize winners he was able to lure high-end tenants.

The result, 1111 Lincoln Road, is set atop a glass box housing retail and restaurants, with floors in varying heights for different programs—shorter spaces for cars and taller volumes for a fifth-floor retail store as well

as spaces for special events. "The garage is an organism made up of a family of concrete slabs, deployed as floor plates, columns, and ramps," said Christine Binswanger, senior partner at Herzog & de Meuron. Completely open to the elements, the building offers a flood of natural light and panoramic views of the city below.

Though it celebrates automobile culture, the complex extends the pedestrian realm with water gardens and a Dan Graham-designed pavilion adjacent to Lincoln Road, one of the few successful pedestrian streets in the U.S. "We were interested in the opportunity to do something in Miami Beach," Binswanger explained, "even more since the project was located on a spot on the island where enhancement of public space was clearly a subject." Configured to house parties, fashion shows, or markets, the building, Binswanger added, "is almost like a continuation of the streetscape."

RG

**BALTIMORE BLUES** continued from front page plants and cut off from the rest of the city by a highway, a park, a bridge, and some CSX rail tracks.

But when a struggling Middle Branch glass company finally went bankrupt in 2004, local developer Pat Turner saw an opportunity. He purchased the company to get access to its land, and then convinced the city to rezone the neighborhood from industrial to mixed-use as he gradually bought up other privately owned parcels. A longtime South Baltimore resident, Turner had a familiarity with the neighborhood and, more to the point, a stake in it, as most of his prior work is clustered nearby.

Dubbed Westport Waterfront, the project is unusual for more than one reason. Its size alone is unprecedented in Baltimore, a 52-acre site that will include 4.8 million square feet of mixed-use development, with 2,000 residential units, two hotels, 300,000 square feet of retail, and a possible soccer arena, an estimated \$1.2 billion all told. While other waterfront developments have a hard time attracting public transit because they are not sufficiently dense, the Westport site already has a light rail stop at its center. Turner plans to use that station as the seed of a dense multimodal network, including wide sidewalks and a link to the city's bike trail.

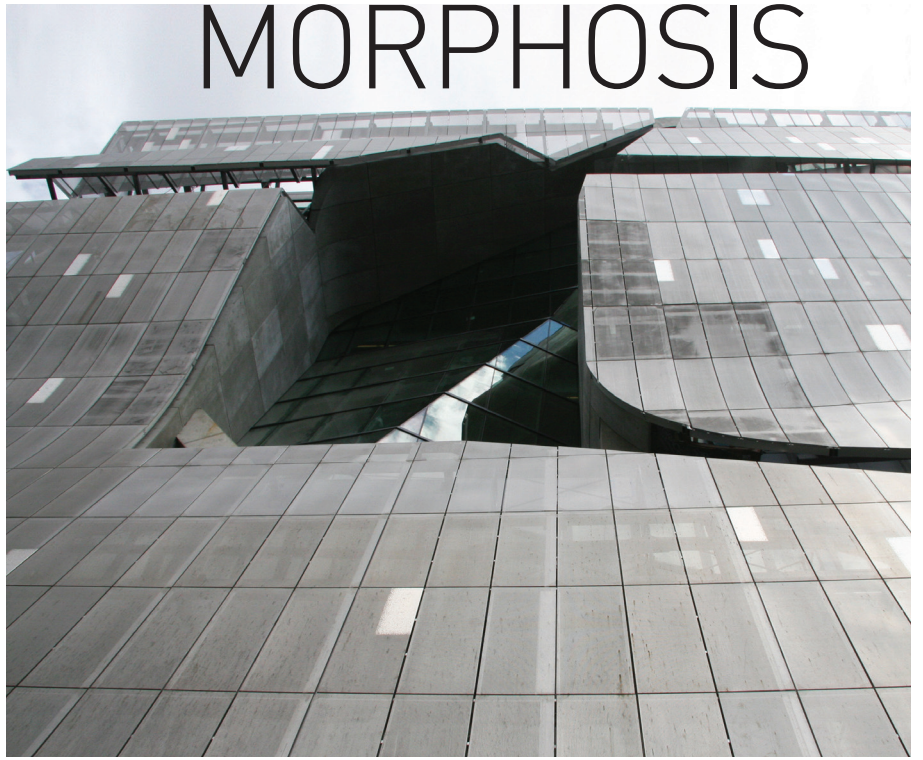
Currently, the development team is constructing two thousand linear feet of

wetlands along the shoreline using federal stimulus money. By fall, they will be starting on Westport's streets and public spaces by local design company Parameter and Ehrenkrantz Eckstut & Kuhn Architects, based on a multi-density masterplan by Field Operations. "Field Operations' low-rise scheme yielded some interesting townhouses and lowrise condos, which we incorporated into the site," said Chris Pfaffle of Parameter. "The high-density one had too much density, but we took its verticality and organization around a main boulevard."

Perhaps the most unusual thing about Westport is its scant opposition. To help fund infrastructure on the site, Baltimore issued the largest Tax Increment Financing plan in the city's history, in anticipation of a sharp rise in property taxes from the current \$93,000 per year to the estimated \$43 million they will take in once the site is fully developed. For their part, the adjacent Westport community is enjoying the attentions of Turner, who has been reaching out by planting trees and hiring locals to clean up the waterfront. The development will above all mean new access to the waterfront, which for 120 years has been privately owned and blocked by warehouses and factories. "They've lived in the shadows of smokestacks for many years," Turner said.

JG

# METAL-MORPHOSIS



The Cooper Union's new academic building by **Morphosis** architect **Thom Mayne** is not only rekindling the school's ability to inspire new generations of art, architecture and engineering students, its dynamic, shimmering form is igniting the imaginations of all who pass through Cooper Square as well. Much of this energy is owed to the unique transparency of the building's steel-and-glass double skin wall system, reducing solar gain while bringing to light the ability of architects, and of ornamental metal, to transform design aspirations into reality.

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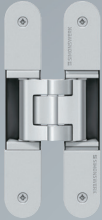
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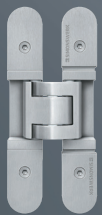
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CLOCKWISE FROM TOP: HARRIET ANDRONIKIDES; KYLE R. BROOKS; JASON TAX

ARCHITECTURAL LEAGUE'S PHOTO CORPS CAPTURE CHANGING CITY

# HERE IS NEW YORK

Taking a snapshot of New York's past decade of development is no easy feat, as the Architectural League learned after setting out to capture the cumulative impact of sundry megaprojects and rezonings, name-brand condominiums and newly-seeded parks, and a real estate landscape reeling from the recession.

In fact, it took nearly 100 photographers, six months, and more than 4,500 images to get a grip on the five boroughs. This visual inventory was amassed by volunteer architects and designers dubbed the New New York Photography Corps, who canvassed every corner of the city (including Staten Island's Fresh Kills, pictured on front page) in an homage to Berenice Abbott's *Changing New York* photo essay of the 1930s. Their group portrait, pared to 1,000 photographs, is on view through June 26 as the centerpiece of the League's exhibition, *The City We Imagined/The City We Made: New New York 2001-2010*, installed in a pop-up space at 250 Hudson Street.

"They decided this would be a WPA-type project, offering architects who are underemployed a chance to stay involved, look at the city, look at the changes, and use a skill that probably everybody has—and that's taking pictures," said Erica Stoller, director of Esto, the architectural photo agency that advised on the project.

After the League summoned interested participants, Esto photographers conferred

with the corps, then took part in marathon review sessions to winnow the images down, a process Stoller acknowledges was somewhat unscientific. "A picture has to be full of information, it has to be clear, and it has to look good, too," she said. "But what I found curious was that we could have sat down with the same group of people and chosen all different images."

For their part, photographers were obliged to ruthlessly edit their submissions. "I shot more than I ever thought I would—hundreds of pictures," said Sara Moss, an architectural designer at AECOM who devoted her after-work hours to exploring Lower Manhattan, Bay Ridge, Sunset Park, and the Far West Village. The project, she added, proved a refreshing counterpoint to her day job working on the Second Avenue subway: "It reminded me of the big picture."

Along with the photographs, the show includes a timeline of development milestones since 2001 and video interviews with notable New York figures. "The third section of the exhibition is a bit more critical," said Gregory Wessner, digital programs and exhibitions director at the League. "We asked 14 different New Yorkers, from a variety of community, civic, and preservation groups, the same eight questions." The exhibit also offers opportunities for viewers to comment on all the development, making for an appropriately open-ended urban portrait. **JEFF BYLES**





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**POUNDING THE PAVEMENT** *continued from front page* has been closing off bits and pieces of the grid to cars and transforming them into plazas for pedestrians, most notably along Broadway between Times and Herald squares.

Coming off the success of that effort, the Department of Transportation announced in late April the initial designs for a major re-jigging of 34<sup>th</sup> Street, including closing the entire block at the foot of the Empire State Building. The department also unveiled plans for reorganizing streets around Union Square, as well as reinventing a safer and saner Grand Army Plaza in Brooklyn.

"I think when people conjure an image of what a 21<sup>st</sup>-century street is, they'll think of 34<sup>th</sup> Street," said Paul Steely White, executive director of Transportation Alternatives. "This is what a high-performance arterial can and should look like."

The so-called 34<sup>th</sup> Street Transitway goes well beyond adding bus bulbs, where riders prepay, and passenger islands. It is the latest phase in the department's ambitious bus rapid transit plan, rethinking traffic patterns in the heart of the city. No longer will there be two-way traffic on this crowded causeway, apart from buses. Should the plan take effect after community approval, cars will only be able to drive east from 5<sup>th</sup> Avenue and west from 6<sup>th</sup> Avenue.

In the new plan, bus lanes in two directions will hug the curb, while the rest of the street will be given to one-way traffic. On 5<sup>th</sup> Avenue, buses will travel on the north side of the street, and on 6<sup>th</sup> Avenue on the south, with a crossover on the block-long stretch between the two avenues. Two plazas will

be created on the block where the traffic lanes terminate, and sidewalks widened to improve pedestrian space.

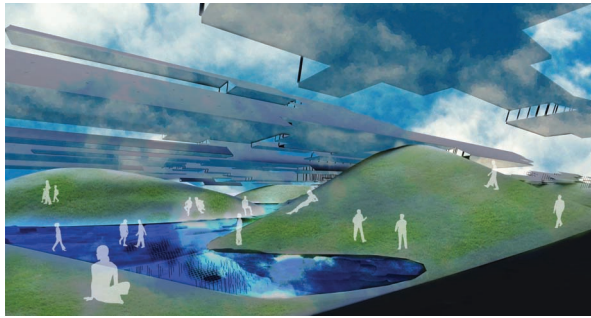
Further south on Broadway, traffic lanes will also be reorganized to better accommodate pedestrians and cyclists. Eastbound lanes will be eliminated from the northern border of Union Square, with traffic down Broadway diverted east at 18<sup>th</sup> Street. Through traffic will be eliminated on Union Square West, as vehicles on Broadway will be forced to head west at 17<sup>th</sup> Street.

Still more plazas will be created from the leftover asphalt. Half a block north of 18<sup>th</sup> Street, the western side of Broadway will be given over to the usual benches and chairs, as will a "ribbon plaza" hugging Broadway and 17<sup>th</sup> Street to the east and south.

Improvements to the corner of Union Square West and 14<sup>th</sup> Street are also under consideration. Bike lanes will be re-routed, connecting up for the first time with 14<sup>th</sup> Street and 4<sup>th</sup> Avenue. The improvements are meant to make it easier to access and enjoy Union Square, particularly when the Greenmarket is in full swing.

A more complex reordering is taking place across the river at Grand Army Plaza, where the community has agitated for improvements to the plaza walled off by traffic. Lanes at the northern and southern end will be simplified and regulated; pedestrian islands and crosswalks added and improved; a new bikeway will ring the plaza; and landscaping will be added throughout.

"For too long, the city and the department prioritized through traffic over community concerns and character," Steely White said. "Fortunately, those days are over." **MC**



Above: Acconci Studio envisioned a superstructure set atop a rolling terrain of mounds and pools. Below: Balmori Associates explored the array's iconography within the landscape.

university was keen to avoid. "We were concerned about turning a big piece of campus into a utility plant," said Shibley. "Designers haven't really taken on the iconography of renewable energy, particularly at this scale."

While Shibley praised the Acconci and Balmori designs, Hood's more subtle scheme seemed both poetic and pragmatic. "Balmori was really interested in the iconography of the panels, as an object, whereas Acconci's design was about the relationship between the panels and the ground plane or hills and water." Hood's design, according to Shibley, was about the larger ecological system and the relationship to the campus.

Hood will develop the design through the spring and summer. The university plans to break ground in August and complete the project by this time next year. **ALAN G. BRAKE**



#### ELECTRIC LANDSCAPE


*continued from front page* university announced on April 22 that Hood prevailed over finalists Acconci Studio and Balmori Associates in an invited competition to design a 5,000 solar panel-studded landscape installation that will provide electricity at campus housing facilities for more than 700 students.

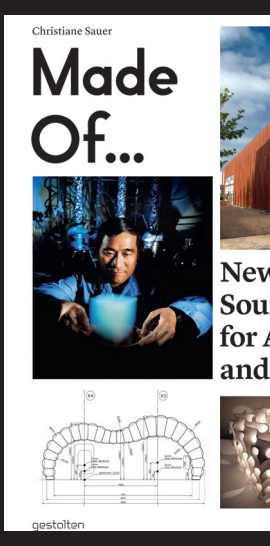
The Oakland, California-based Hood has proposed a fragmented grid, which is meant to recall DNA, supported on posts and suspended over stands of low-mainte-

nance grasses, crab-apple shrubs, ornamental lindens, trees, and an existing creek. The landscape will be accessible to the public.

"We selected our artist, not a specific design. We like how he thought about the project, how it would feather into the existing campus," said Robert Shibley, the campus architect who helped run the competition. "We think it will humanize and add character to the area." The site, adjacent to the campus chiller plant, is currently open ground.

Funded through a grant of up to \$7.5 million from the New York State Power Authority, the 6.5-acre array will be tied to the university's power grid, but its design will rise above the banality of most large solar installations—a condition the





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Renderings of the Fifth Street Farm Project on the Lower East Side.



#### LITTLE GREEN THUMBS

continued from front page  
atop the Robert Simon Complex, a massive public school building on the Lower East Side that houses elementary schools P.S. 64 and the Earth School, as well as the Tompkins Square Middle School.

Construction is due to commence this fall, and by next spring, school children should be planting vegetables on a 3,000-square-foot roof deck with spectacular views of the surrounding neighborhood. This experiment in urban agriculture, led by the World Trade Center Memorial designer Michael Arad, will be integrated into existing school courses on science and nutrition. The children will also have the opportunity to eat the food grown on the roof in their school cafeteria.

There is a lot of discussion about roof farms taking place at public schools throughout Manhattan. At several schools, parent groups are developing proposals and hiring architects. In addition to the schools at the Robert Simon Complex, plans are moving forward for roof farms atop P.S. 6 on the Upper East Side and at P.S. 41 on West 11<sup>th</sup> Street in Greenwich Village.

People involved in roof farm advocacy say they are motivated by concerns about what children are eating at lunchtime. "We are hoping to get rid of all the crappy food in the cafeteria," says Alison Hazut, principal of The Earth School. "There's still a lot of fried stuff happening."

In spite of all the good intentions, there are formidable technical hurdles and

political challenges to building a farm on top of a school. "There's a lot of bureaucratic craziness," said Susannah Vickers, director of Budget and Grants in the office of Manhattan Borough President Scott Stringer, which is contributing \$500,000 toward the cost of the \$750,000 project. "The School Construction Authority (SCA) is bound by a lot of regulations having to do with construction and school kids," she added. "Things as arcane as the warranty of the roof—they have to do boring samples and engineering reports—and oftentimes the roof substructure is not able to support the new use."

Indeed, parents and teachers at The Earth School, which already has a small agricultural program at ground level, have been talking about building a farmable green roof for years. However, the idea appeared to be going nowhere until Arad, whose child attends the school, got involved in the fall of 2008. "We needed a leader who really understood construction and architecture," said Hazut, "and Michael had the language to speak to the SCA."

Arad's first idea, a low-budget concept for filling hundreds of plastic wading

pools with dirt and placing them on the roof, didn't get off the ground. After another plan involving prefabricated planters failed to get funding, Arad went back to the drawing board and designed a workable solution for a smaller deck based on the way that heavy equipment such as HVAC is typically supported on roofs. Stantec Architecture was hired by the SCA to develop that concept with input from Arad's group. The final plan involves cutting through the roof slab and stubbing up columns from a hallway in the center of the school. On top of the stubbed columns, two long steel beams will be placed as a foundation for a 20-foot-wide deck that will rest about four feet above the actual 60-foot-wide roof slab.

The Fifth Street Roof Farm will grow only a very small portion of the food served in the cafeteria, but it should play an important role in educating young taste buds.

"The challenge was doing a green roof at a school and marrying it to this idea of a farmable roof," said Arad. "You could do an extensive green roof here quite easily and walk away. But it wouldn't engage school children like a roof farm can."

ALEX ULAM



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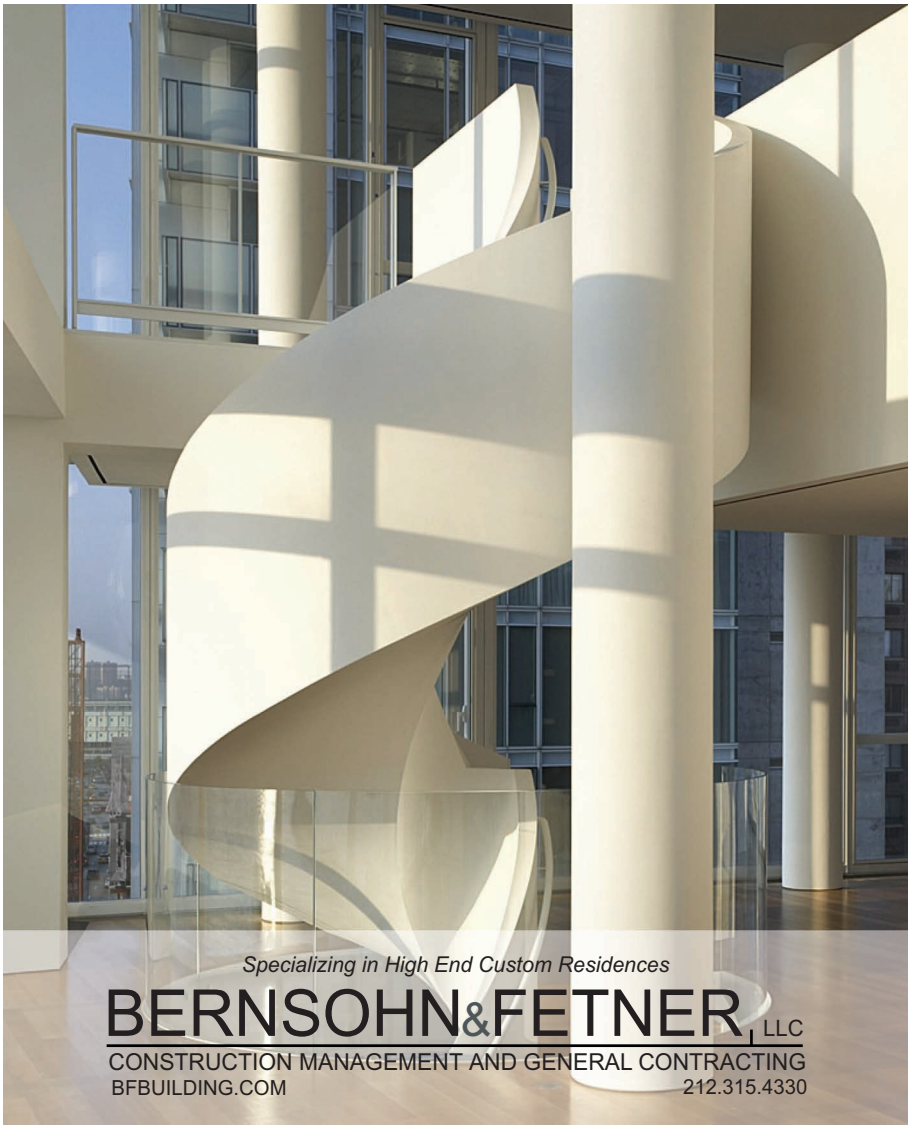
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ISLAND HOUSE



Murphy Burnham and Buttrick (MBB) was formed 12 years ago from the union of three partners from different firms: Jeffrey Murphy, Mary Burnham, and Harold Buttrick. Murphy and Burnham were friends who had worked together years earlier and who liked to meet up regularly to talk shop; Buttrick was a sole practitioner whose firm had grown steadily over the years. The partnership offered an opportunity for Buttrick, who was looking to scale down from his large office; for Murphy and Burnham, it was a chance to scale up from their small firms and take on more complex projects.

The group's portfolio includes a strong roster of institutional and educational work, particularly of Eastern-influenced designs for institutions in New York with roots in Asia or the Middle East. A contemporary Tibetan library in the West Village blends the red and white palette and tiered shapes of Tibetan architecture into a minimalist background, and the American University in Beirut's New York headquarters creates a clean modern design in Lebanese cedar and Jerusalem stone. Both paved the way for MBB's Manhattan outpost of New York University's Abu Dhabi campus, recently completed at 19 Washington Square North.

Though they have no official area of specialization, Murphy and Burnham say they like working with institutions that are operating out of too-small, too-old, or otherwise dysfunctional headquarters, and creating a new space that fits the institution's mission. With upcoming projects including the renovation of St. Patrick's Cathedral and a Montessori school in a former firehouse, the partners are grateful for their firm's medium size. "We're big enough to do large-scale work, but small enough that we can be involved in all the projects," Murphy said. **JG**

ST HILDA'S &amp; ST. HUGH'S SCHOOL

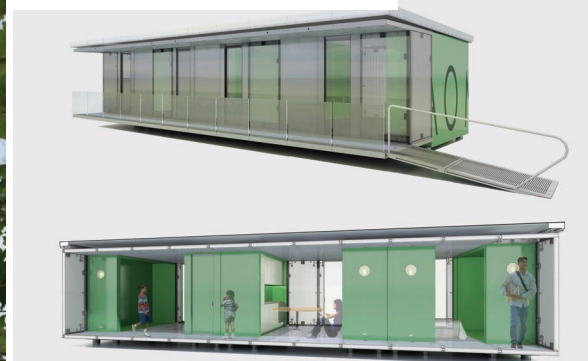
ISLAND HOUSE  
FISHERS ISLAND,  
NY

For a family on Fishers Island, MBB is designing a primary residence that they refer to as the Island House, looking out to wooded grounds on one side and to Long Island Sound on the other. The house will be built of locally-sourced stone, and topped with a green roof and photovoltaic panels. The library and the cedar-sided living quarters will be connected by a glass corridor, with walls that open up on both sides to allow passage through the house from the backyard down to the water. "We wanted to create a layered experience," Burnham said, "from the trees to the broad horizon."

COMMUNITY  
PROVISIONAL  
RESIDENCE  
NEW YORK

In preparation for future Katrina-like disasters, the City of New York Office of Emergency Management launched the *What If NYC...* design competition in 2008 to solicit ideas for sheltering New Yorkers who lose their homes to a coastal storm. As one of the winners, MBB is in the process of realizing their design, which they titled *Community Provisional Residences*. The house is constructed from a boxed kit of floor, roof, and side-wall panels made of a recyclable lightweight honeycomb resin composite, a material inspired by MBB's studies of the aeronautics and boat-building industries. The houses are designed to stack, making them practical for urban settings as well as exurban spaces.

COMMUNITY PROVISIONAL RESIDENCE



VILLAGE TOWNHOUSE



19 WASHINGTON SQUARE NORTH

VILLAGE  
TOWNHOUSE  
NEW YORK

Although their highest profile work is institutional and educational, MBB likes to carry the techniques of translucency and light they developed for those projects over to their residential work as well. In 2008, they renovated a West Village townhouse for a family with two children, using a gray-toned palette modulated by the different rooms' varying levels of daylight, and accented with occasional splashes of color like a wall of blue glass in the bathroom. A basement-level living room looks out onto a courtyard under the piano nobile's balcony, which the architects outfitted with a glass floor to allow sunlight into the courtyard below.

19 WASHINGTON  
SQUARE NORTH  
NEW YORK

MBB turned a five-story townhouse on Washington Square into a portal to the Middle East, replacing the internal structure with an event space and conference rooms where students and faculty can remotely attend classes in Abu Dhabi. To evoke the sun-drenched sister campus, MBB tried to bring as much light as possible into the former townhouse, opening up the stairway to a central atrium, and replacing walls between offices and hallways with screens of translucent resin. Etched in the resin is a Pentagram design, composed of the NYU torch logo arranged in the repeating diamond pattern of traditional Arabic art.

ST HILDA'S & ST.  
HUGH'S SCHOOL  
NEW YORK

For the past ten years, MBB has been gradually transforming St. Hilda's & St. Hugh's, an Episcopal day school on the Upper West Side of Manhattan. Beginning with the lobby, they went on to renovate the school's other major spaces, finishing with the science labs and a greenhouse on the upper level. "We've done a number of masterplans for schools and we've found that you have to take the first step strategically. As the success of each project hits, the community realizes the school's potential," Murphy said. Over the course of the renovations, MBB has discovered spaces the school was unaware existed, including a room between two stair bulkheads on the roof which now serves as a sunny additional classroom.

COURTESY MBB EXCEPT ST. HILDA'S; ADRIAN WILSON; VILLAGE TOWNHOUSE: PETER AARON/ESTO; 19 WASHINGTON SQ. N.; FRANK OUDEMANN



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THE ARCHITECT'S NEWSPAPER MAY 19, 2010



COURTESY KELLY/MAIELLO

## PHILLY MEMORIAL GRAPPLES WITH LEGACY OF SLAVERY

# MAKING HISTORY WHOLE

The Independence Mall in Philadelphia may seem like a perfect slice of history, with its brick buildings and emerald green ground. But the history of the site has been one of controversy—not unlike the history of the country itself—beginning with the creation of the mall through urban renewal in the 1950s that destroyed blocks of homes and businesses.

This October, the latest addition to the mall, The President's House, will be completed, following almost a decade of trouble. The memorial to the "first White House," as well as

to the slaves who worked there, was designed by local firm Kelly/Maiello, selected in a 2006 competition. The project exemplifies the extreme challenges that exist in the fields of preservation and history. And in May, the public was invited to contribute to the heated debate about how the story of the President's House where George Washington, John Adams, and some nine slaves all lived, would be told.

"We have to balance the content of the story," Rosalyn McPherson, the project manager, said. "But there are plenty of places where people can learn about the Founding Fathers on the Independence Mall, including that huge building, the Constitution Center. One of the things that gets short shrift down there is the history of the slaves who also helped found this country." McPherson also points out that the historians who had lobbied for the project for years never managed to get it off the ground until they had the support of the African American community, which successfully lobbied for much of its \$85 million budget. In fact, landscape designer Laurie Olin withdrew from a masterplan he had devised for the site in 2003 in

part over an outcry that the plan left out the servant's quarters. Olin has said he was misinformed about the nature of the house.

The President's House design recalls Venturi Scott Brown's 1976 Ghost House, not only in its skeletal form but also approach. Emanuel Kelly, the principal-in-charge, said that the exact dimensions of the President's House could never be known, and the aim was not to recreate it, but rather to invoke an impression of it centered around three fireplaces, a few doors, and a bay window added by Washington. Eight embedded videos will tell the story of the house and all its occupants, with more than half of them dedicated to the legacy of slavery.

Edward Lawler, the amateur historian who first publicized the house's location and existence of the slaves therein, believes the project could have been more exacting about the spaces occupied by the slaves. But Kelly maintains that that is not the point. "The house is more or less a scaffolding for this story, which then comes alive on this site," he said. "As with the best architecture, the space should create meaning, not be the meaning." **MC**

## AT DEADLINE

## SOM LANDS LAGUARDIA

In late April, Port Authority executive director Chris Ward caught a good deal of flack for off-handedly mentioning at a *Crain's* breakfast that LaGuardia "should fundamentally be torn down and rebuilt." It turns out that was not idle chatter. The *Observer* reports that SOM has won a contract to do almost just that. The Port Authority board has approved a plan to have the firm create conceptual studies for how the airport might be better organized, including a new central terminal. Where the money comes from is another matter entirely.

## THE WRIGHT INGREDIENTS

Burnishing his restaurant design chops, Andre Kikoski won the James Beard Award on May 5 for his flashy new restaurant inside the Guggenheim Museum. It replaced the once dowdy cafeteria designed by Frank Lloyd Wright and a vestigial space tucked under the museum's sweeping rotunda. Kikoski's design is all curves and color. The Wright beat out another local spot, Brooklyn's Choice Kitchens & Bakery by Evan Douglass Studio, and Greensboro, Alabama's PieLab, designed by Project M. Kikoski joins a string of New York-based designers and restaurants that have won the coveted Beard Award in recent years, no doubt helping the local food scene thrive.

## BURSTING BUBBLES

There will be no winter tennis in Central Park, a victory or defeat depending on one's love of tennis or preservation. A coalition including Friends of the Upper East Side Historic District and the Sierra Club came out against a Parks Department proposal to erect four tennis bubbles in the winter months, arguing that it would destroy the sanctity and possibly even the safety of the park, as the bubbles could damage the sometimes-fragile habitat. But ultimately, it was the higher rates and subsequent accusations of elitism that may have been the thorn that popped the bubbles.

## BLOOMBERG BENCHES CITY BUILDINGS

One of the main complaints against green buildings is that there is no way to know if they are performing as promised. As part of PlaNYC, the Bloomberg administration has put its energy where its mouth is and recently completed the benchmarking of all 2,790 publicly-owned buildings with more than 10,000 square feet. Private buildings with more than 50,000 square feet will be required to do the same by this time next year. While it takes months to identify inefficiencies and years to fix them, benchmarking is aimed at pushing the city toward a 30 percent reduction in local government's energy consumption by 2017.

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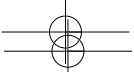
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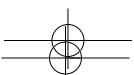
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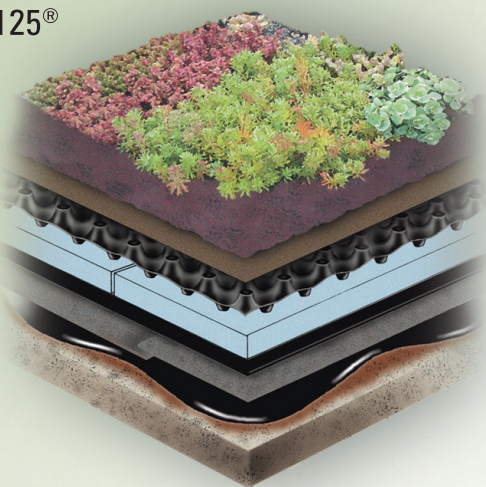
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For many years, the Virginia Museum of Fine Arts (VMFA) in Richmond was known as Fort Art, a name that referred to the institution's closed-off aspect. At one time, a wall hemmed in the 13.5-acre campus, blocking views of the state-owned establishment from passersby on the boulevard. Even once this was removed, subsequent additions blunted the civic character of the 1936 Georgian-style foundation building with its grand stair and marbled foyer. Contextual south and north wings designed by local firms were added in 1954 and 1970. In 1985, the addition of a west wing designed by Hardy Holzman Pfeiffer moved the main entrance to the back of the site, hardly an inviting face to the city. Inside, the situation was equally daunting to the

uninitiated. While the expansions had increased square footage, they had done little to realize a cohesive circulation plan. As a result, the museum became a confusing labyrinth of galleries full of dead ends that had museum visitors retracing their steps and referring constantly to their floor plans.

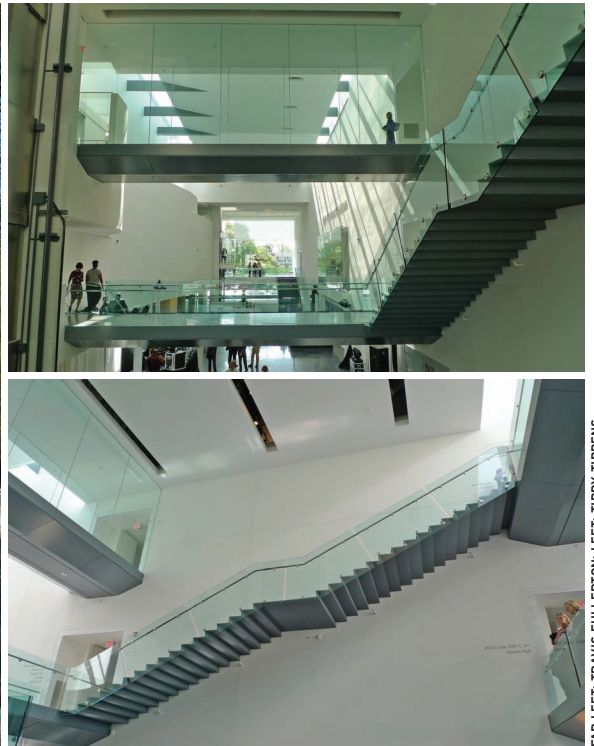
In 2000, VMFA was ready to expand again. Programmatically, the museum wanted to add a dedicated changing exhibition space, up-to-date conservation facilities, an outdoor sculpture garden, extra room for its permanent collections, education center, and library, and more space for hosting private events in order to provide that all-important income stream so essential to today's cultural institutions. VMFA also saw this as a chance to address its

twin problems of internal circulation and external public relations. It hosted an international competition and selected a proposal by Rick Mather Architects of London. American-born but based in the U.K. since the 1960s, Mather had done little work in the U.S. He has, however, done quite a bit of work on museums in Europe, including the recent renovation and expansion of the revered Ashmolean Museum in Oxford. The VMFA leadership knew that he could deliver a quiet and refined building, contemporary in expression but complementary in material and form.

Mather and his team looked at the museum's problem as chiefly one of masterplanning, and took the entire site into consideration when designing its 165,000-square-foot

expansion. They located the addition adjacent to the north wing, setting it back respectfully from the street face made by the Georgian buildings, and cladding the long, low, rectangular mass chiefly in limestone, a material picked up from the pediment of the historic structures. The main entrance was moved to this new northern exposure, where a glass-clad stair tower and a jutting stainless steel canopy make the entry clearly visible from the street. The architects moved the parking lot displaced by the addition into a three-level, 600-car parking deck buried under a landscaped hill. Now part of the outdoor sculpture garden, this sloping grassy knoll will be open to the public free-of-charge 24 hours a day.

Inside, Mather established a new connective heart for the complex in the form of a three-story-high atrium that separates the addition from the existing buildings. Full-height glass walls bookend this vast chamber, opening views to the city to the east and to the sculpture garden to the west. Two rows of skylights frame the ceiling, flooding the interior with the right amount of natural light. Bridges crisscross the atrium, linking the new galleries with the old. Welded-plate steel stairs connect the levels, allowing a meandering flow. Glass elevators ferry visitors throughout the three floors. Everything is open, visible, and immediately intelligible.

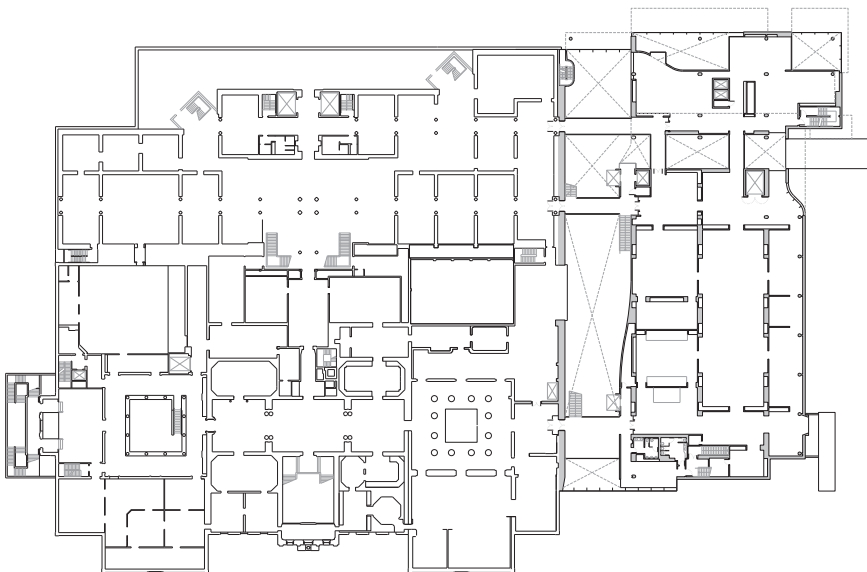


FAR LEFT: TRAVIS FULLERTON; LEFT: TIPPY TIPPENS

**Clockwise from top left:** The new entrance is clearly visible from the street; the new three-story atrium; bridges connect old and new galleries; the addition as seen from a landscaped hill that hides a new parking deck; the new wing's floor plan with its flexible layout.

The project, however, was designed to meet extremely high performance standards—a choice that Mather takes as a matter of course. The air conditioning is provided by a low-velocity displacement ventilation system designed by Atelier Ten. The envelope is well insulated, the glass treated with UV and low-e coatings. The building may not be getting a green sticker on its window, but it quietly and confidently will be doing its part. And a large, golden Barry Flanagan rabbit sculpture placed in the large east window announces to all Richmond that this is in fact an art museum.

**AARON SEWARD**



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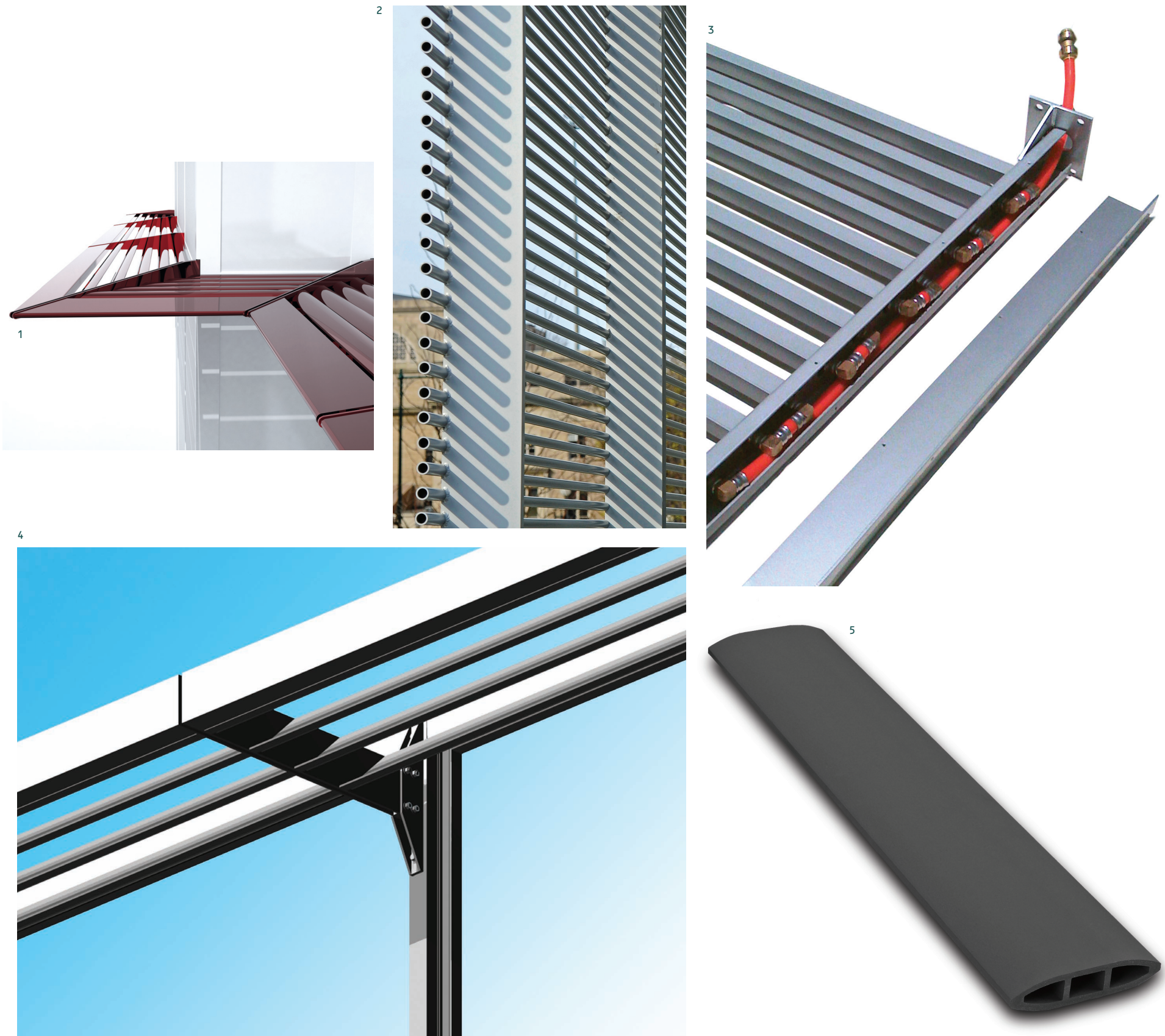
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THE CONTEMPORARY CURTAIN WALL IS RIGHTLY CELEBRATED FOR ITS PRE-ENGINEERED, CLIP-ON EFFORTLESSNESS, BUT THAT'S NOT THE WHOLE STORY BY ANY MEANS. *AN* TAKES A CLOSE LOOK AT FOUR BUILDING ENVELOPES THAT STEP BEYOND THE NORM IN SEARCH OF EXCELLENCE IN EXPRESSION AND PERFORMANCE, FROM PEI COBB FREED'S COST-EFFICIENT GLASS WALL SYSTEM FOR A TOWER IN MILAN TO THE INGENUOUS RECLADDING OF A MANHATTAN OFFICE TOWER WITHOUT DISRUPTING A DAY OF WORK.

PRODUCED BY AARON SEWARD  
AND JENNIFER K. GORSCHKE



## PALAZZO LOMBARDIA MILAN, ITALY PEI COBB FREED & PARTNERS

Double-skin curtain walls, sometimes referred to as climate walls, come in many shapes and sizes these days. What can be said about all of them is that they inevitably cost more to fabricate and install than your basic single-skin, insulated glass curtain wall. The payout may be recouped in time with cheaper energy bills through increased thermal performance, and there's satisfaction in doing one's part for the environment, but the initial cost is enough to put the system out of range for many projects seeking sustainability. This is especially true in the United States, where such measures are value-engineered out quicker than you can say Global Climate Change. But the Palazzo Lombardia, a municipal building currently under construction in Milan, proves these systems can be completed at a reasonable price. Pei Cobb Freed's competition-winning design for this 1 million-square-foot, 225 million-Euro regional government headquarters provides a refined climate wall that matches manufacturing efficiency with energy efficiency.

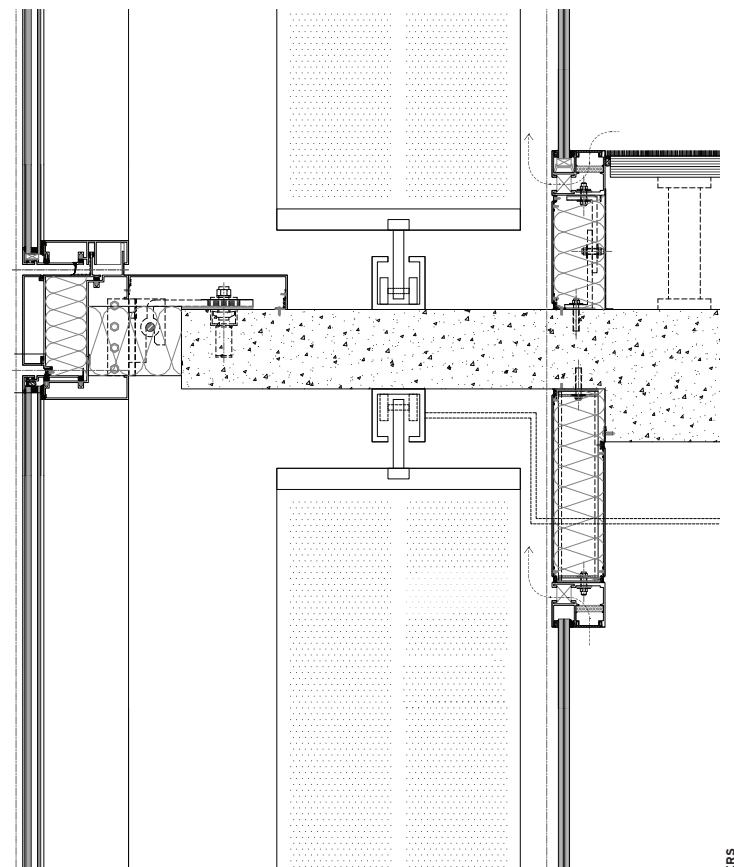
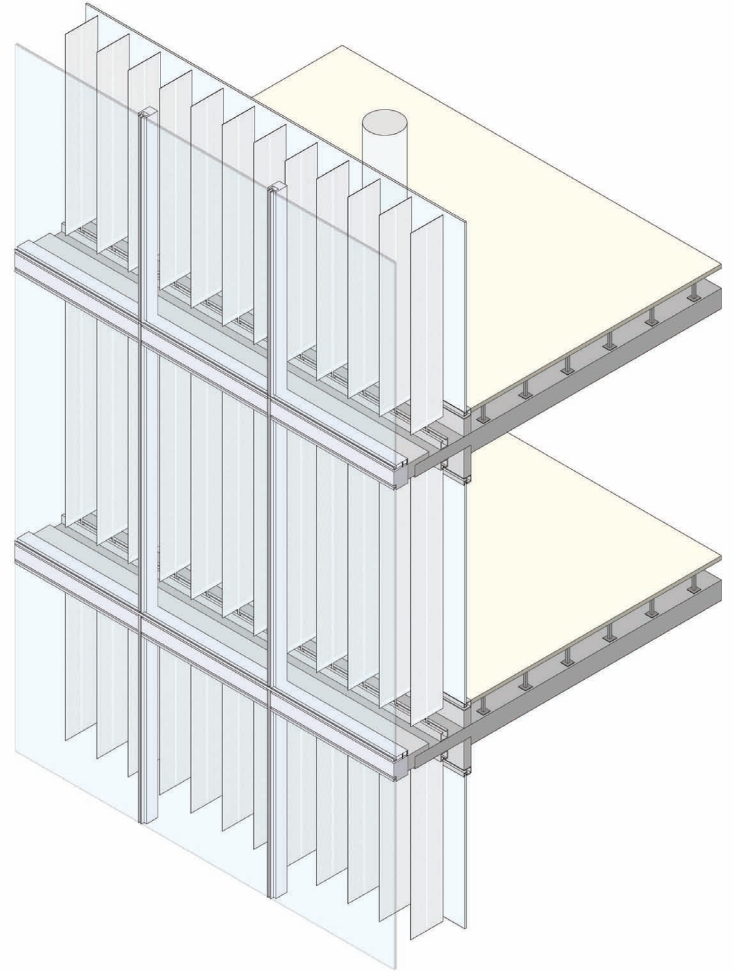
The secret behind Pei Cobb Freed's cost-cutting wall is its repetitive, modular design. In plan,

the building fills out an awkward site with four snaking 7- to 9-foot-high slabs that meet in several places to define semi-elliptical public courtyards. At merely 46 feet wide, these office blocks allow ample daylight into the interior. The curves in the plan are all of equal radius. This allowed the architects to spec only two different curtain wall modules, one for the convex curves that are 6 feet wide and one for the concave curves that are 5 feet 10 inches wide. The module widths were also calibrated to match the structural bays, which boast 36-foot spans. There are seven modules per bay on the convex curves, and six modules per bay on the concave curves. At over 11 feet high, all of the exterior modules, which are insulated glass units, run floor to floor with an 11-inch aluminum spandrel unit. The interior layer is a laminated glass unit that runs from floor to ceiling. "The systems themselves are very flexible," said Jose Brugera, Pei Cobb Freed partner-in-charge of the project. "The interior was also meant to be flexible to meet the needs of each new government, as after every election there is some change."

The 3-foot air space between the two layers of glass is wide enough to access for maintenance and cleaning purposes. It also houses a shading system of micro-perforated vertical aluminum vanes.

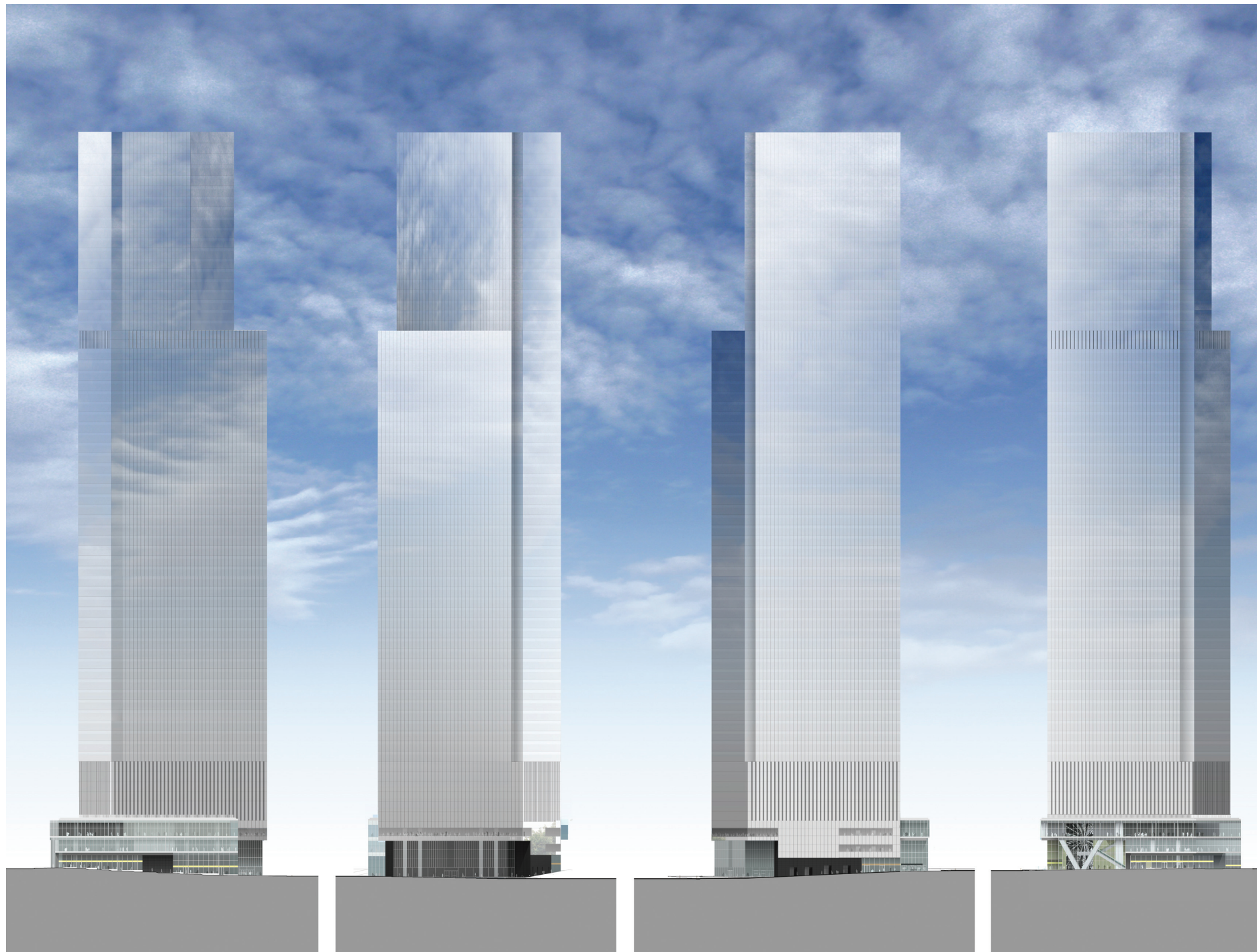
Controlled by a building management system, the vanes rotate throughout the day to reflect direct sunlight. The perforations maintain a degree of transparency even when the shades are completely closed, allowing dappled light to flow into the interior and views to pass out. The cavity also acts as a return air duct. "In the competition, we didn't have the slab continue all the way to the outer layer," said Brugera. "There was a grating for walking, so that air could travel up multiple floors. However, local fire code required separation in the cavity, so we brought the floor slab all the way through and designed the air return to be floor to floor." This also permitted the exterior wall to be hung directly from the slab, another cost-saving opportunity that sidestepped the need to design a dedicated truss system for support.

A 550-foot-tall, 41-story tower sprouts at the intersection of two of Palazzo Lombardia's sinuous office blocks. The double-wall system continues all the way to the top of this new distinctive element on the Milan skyline, except on the south face, where building-integrated photovoltaic panels were used. Pei Cobb Freed designed the tower's concave east and west faces as a formal response to the nearby Pirelli Tower's convex profile, but the project also bears a kinship to that modern masterpiece's forward-thinking spirit. **AS**



**Top, left and facing page:** Each of the wall's curves is of an equal radius, allowing the design to use only two curtain wall module types. **Top, right:** Aluminum vanes between the glass block sunlight. **Above:** Wall cavities draw exhaust air from each floor.





## WORLD TRADE CENTER TOWER 4

NEW YORK

MAKI AND ASSOCIATES  
WITH R.A. HEINTGES &  
ASSOCIATES

Designing the new towers now rising at the World Trade Center site was a daunting task. On the one hand, you have the relatively straightforward program of an office building with a retail component in the podium. On the other, the weight of a site that holds a powerful emotional charge in the national psyche. Fulfilling the former while honoring the latter creates a dichotomy of purpose prickly enough to befuddle the most sensitive of architectural talents. This is doubly true of Tower 4, which sits directly across Greenwich Street from the center's memorial, *Reflecting Absence*. To respond to this conundrum, Maki and Associates set their sights on

refining the building's envelope to a point of ethereality, removing it from the appearance of any association with making and spending money. "We had a moral responsibility to the public to deliver a spiritual design," said Gary Kamemoto, Maki's director on the project.

"We decided to use a very minimal vocabulary, to create something very abstract that would allow the tower to have a quiet presence of dignity and serenity."

The architects did not stop at minimalism. "As we travel back and forth to New York, we are always struck by three towers on the skyline—the Empire State, the Chrysler, and Citicorp," continued Kamemoto. "They have a sparkling metallic materiality that shines in the otherwise drab mass of buildings. They make us feel a certain optimism that we thought would be appropriate for the World Trade Center site."

Maki began by creating a very simple, sculptural form for the 65-story, 550,000-square-foot

building—in plan, a parallelogram chiseled away at the top to form a trapezoidal crown with two cutout corners running the entire height. To achieve a Brancusi-like abstraction on the surface of this volume, the architects, along with facade consultant R. A. Heintges and Associates and wall manufacturer Benson, designed an extremely reflective curtain wall module with no spandrel. Structurally glazed, the assembly of 5-foot-wide by 13-foot-6-inch-high unitized panels creates an abstract grid that completely hides the building's floor plates and confuses any reading of scale.

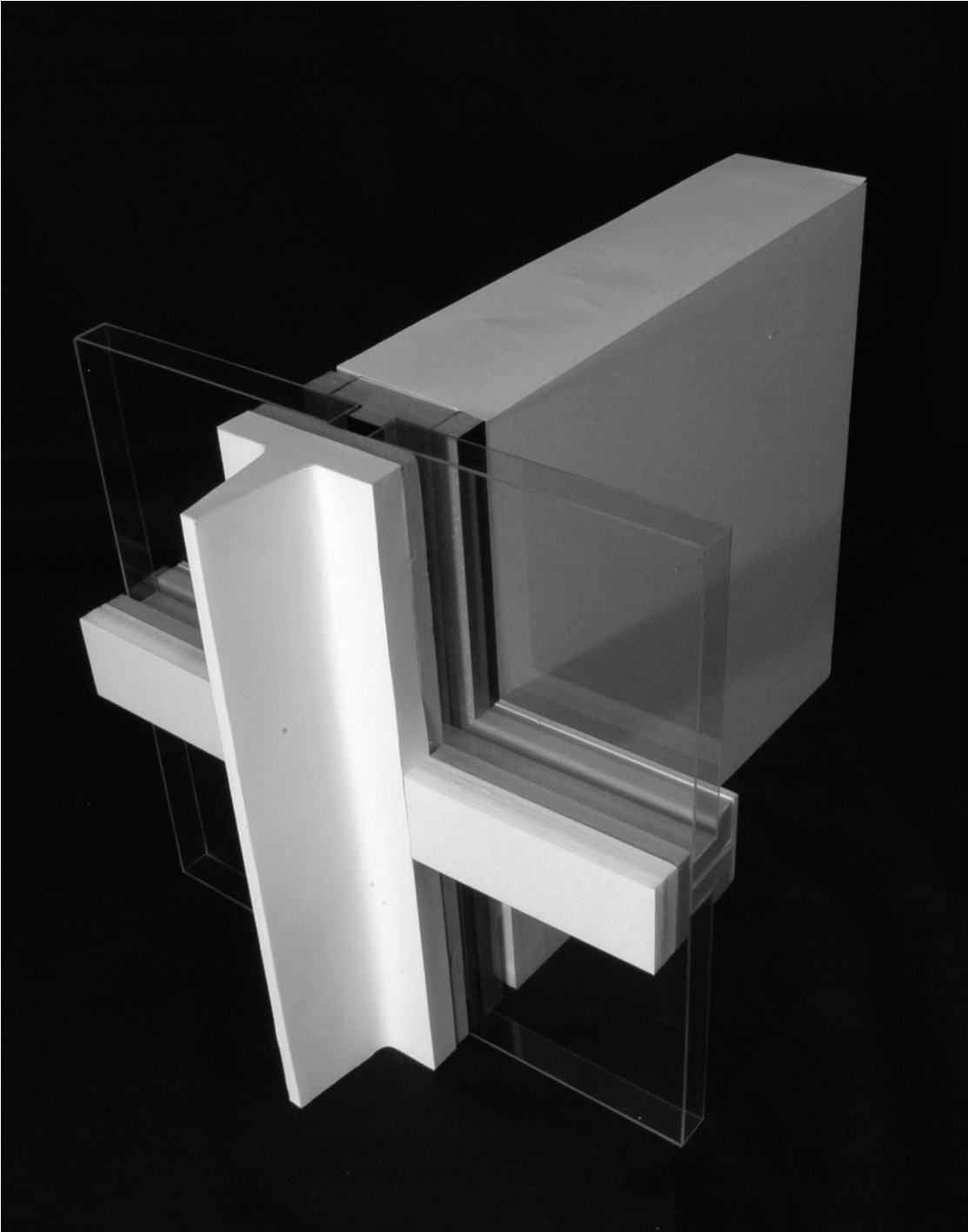
Pulling this off involved a few unusual details. For one, the team worked with Dow Corning to develop a coating for the glass that would deliver the right metallic sheen. At 40 percent reflectivity—an anomaly in this day of super-transparent glass envelopes—the insulated glass units deliver impressive energy performance by casting off heat loading from the

sun. Secondly, the lack of spandrel required the use of a touch mullion, which is a horizontal mullion that extends between the floor plate and the back of the glass. Though it plays no structural role, it does satisfy local fire code, which demands that both the top and bottom of a slab reach the exterior wall. Finally, Leslie E. Robertson Associates' structural design puts only four massive columns at the perimeter, leaving the corners cantilevered and a jaw-dropping 80-foot clear span across the face of the building. While this was good for opening up a lot of free wall space, it also created significant differential movement that the skin had to be able to absorb. The team responded with a 1.75-inch horizontal joint in the curtain wall that can open to as much as three inches.

At the building's podium, which houses the office lobby and retail space, Maki switched to a different skin. While unearthly abstraction worked for the tower, at the ground

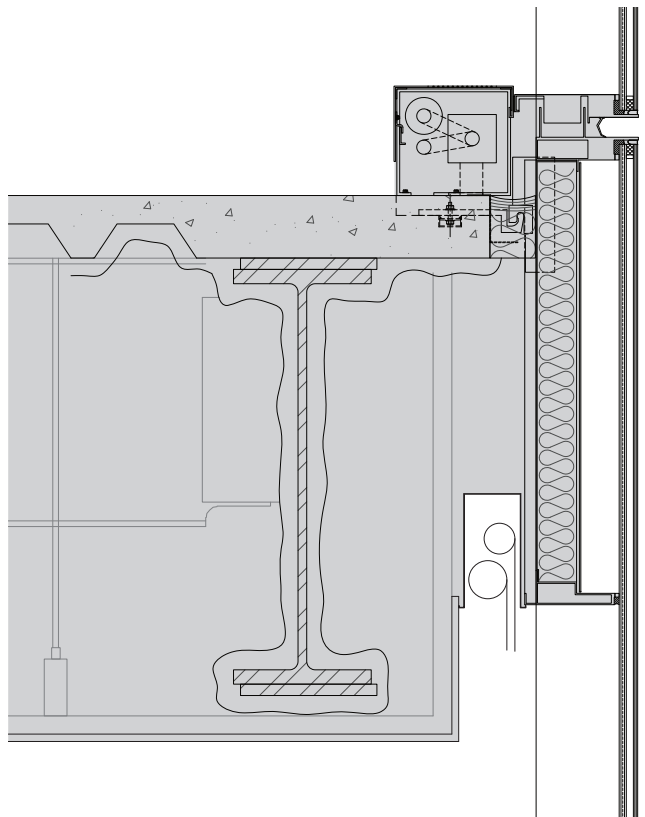
he wanted something more tactile and architectonic. There, transparent laminated glass modules are supported by a stick-built system of 3-inch-by-12-inch solid steel mullions. The system is robust enough to meet the World Trade Center's stringent blast requirements, but its Miesian detailing keeps it elegant and provides a satisfying foundation for the luminous tower. "It's a simple move," explained Kamemoto. "You use a different modulation from the tower and it makes the base look special, makes it stand out." **AS**



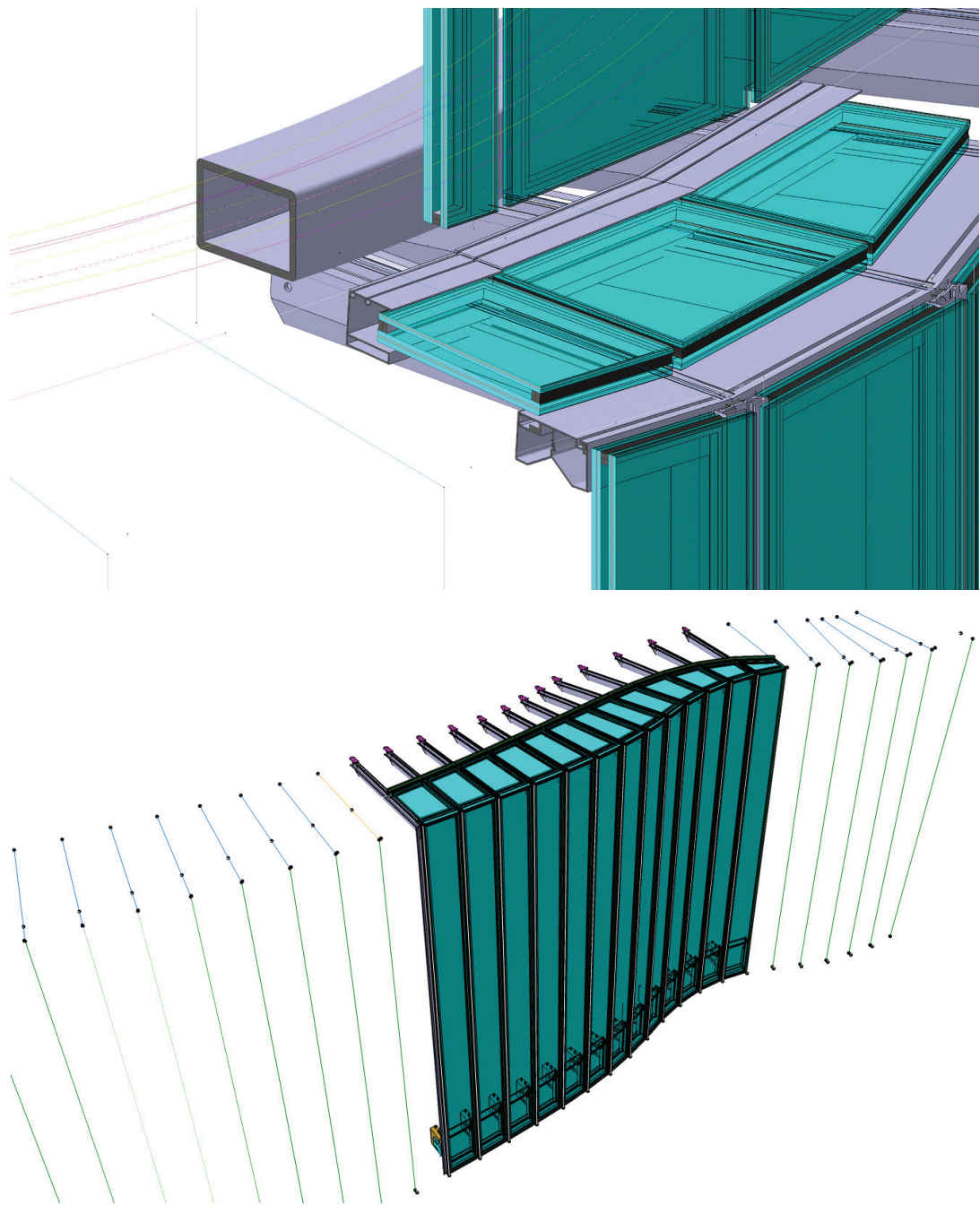


**Clockwise from top, left:** A stick-built system will differentiate the podium; the tower's curtain wall panels will be 40 percent reflective; the podium's laminated glass modules with steel mullions; the tower's touch mullions close the space between the floor slab and the glass, a fire code requirement.

**Facing page:** The tower as seen from each elevation.







### LINCOLN SQUARE SYNAGOGUE NEW YORK CETRARUDDY WITH FRONT

The five undulating ribbons of the soon-to-be constructed Lincoln Square Synagogue facade are inspired by the ancient scrolls of the Torah, but the historic form is being interpreted with the most advanced BIM and parametric modeling systems around. Principal John Cetra and project manager Theresa Genovese of CetraRuddy designed the 70-foot-square curtain wall in collaboration with facade consultant Front's co-founder Marc Simmons. Beginning with hand-drawn curves, the design was translated into BIM to create five spline curves in multiples of 16.5 inches—the optimal panel width, taking into account ease of fabrication and the appearance of the curves. Though glass panels and joints are identical, each of the 250 aluminum frames contains a customized suite of extrusions and transoms, many of which are being fabricated using CATIA by Brooklyn-based Roxy Lab, a facade research and development facility and sister company of Front.

Simmons described the curtain wall glass fabrication as the one analog process in the project's hyper-digital execution. The architects envisioned using a real fabric interlayer to evoke the Torah's parchment scrolls, and after extensive testing chose a synthetic fabric called Trevira, hand-placed to create delicate striations. The wall's external lite contains the fabric laminated between SGP



**Above:** The ribbon-glass facade at 180 Amsterdam Avenue.

**Left, top:** A detail of a skylight, appearing where curtain wall layers overlap.

**Left, below:** Window widths are equal along the spline curves as a result of design optimizing software.

interlayers, while the interior lite is laminated white ceramic fritted glass. Placing the frit on the innermost surface will diffuse light from a 12-inch linear LED component in the base and head of each unit, causing the facade to glow.

The extent of Front and Roxy Lab's involvement with the project grew in part out of larger contractors' lack of interest in a highly complex yet small-scale project. For Simmons, though, the synagogue is a pilot for larger endeavors, like the Barclays Center at Atlantic Yards: "Essentially, we are taking the Lincoln Square, design-to-fabrication model and scaling it up to deliver the building for Forest City Ratner." **JKG**



**Above:** The reskinned facade will boost efficiency by a third.

**Above, center:** The original building.

**Above, right:** The existing mullions will support the new facade.



### 330 MADISON AVENUE NEW YORK MOED DE ARMAS & SHANNON ARCHITECTS WITH W&W GLASS

Designed in 1962 by Kahn & Jacobs, 330 Madison has a great location and 742,000 square feet of space, but also a facade that is long past its prime and its life expectancy. The original operable single-glazed windows allow air and water into the building and hike its energy consumption, but when owner Vornado hired Moed de Armas & Shannon Architects (MdeAS) to reclad the building, the team discovered the facade had one thing going for it—enough strength to support a new skin. According to MdeAS principal Dan Shannon, new cladding for buildings that predate 1968 can only project 4 inches from the existing property line, so using 330 Madison's original mullions allows a new facade to be attached to the building's 15-story podium as well as to its set-back tower.

The work will change the building completely. With an articulated curtain wall at the base and sleeker panels over the tower, it will look as new as nearby 100 Park Avenue, for which MdeAS was a finalist in this year's Zerofootprint re-cladding prize. Though the new windows at 330 Madison will be nearly 20 inches larger than the original 7-foot-high vision panels, the reflective insulating glass units will help the wall assembly be one-third more energy efficient. Behind the glass, aluminum shadow boxes will cover the dated brown brick piers. "This tired old lady comes out a brand new building," said Shannon.

As much as the building will change from the outside, perhaps the design team's best trick will be doing the work while offices are completely occupied. Once the new skin has been attached, workers will remove the old windows at night, pulling them inside and installing aluminum trim kits to finish the frames. When employees return in the morning, they'll hardly know it's the same building; at least, according to the plan. **JKG**



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20 Elizabeth St.  
creativetime.org

**Projects for New York's**  
**Waterfront: Group Tour**  
9:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
archleague.org

**Spring Swing**  
**Dance Party**  
6:30 p.m.  
Neue Galerie  
1048 5th Ave.  
www.neuegalerie.org

**THURSDAY 20  
LECTURES**  
**Barry Lewis**  
**Greenwich Village:**  
**The First Bohemia**  
6:30 p.m.  
New York Society for  
Ethical Culture  
2 West 64th St.  
www.nyhistory.org

**Sam Lewitt**  
**4 x 4: Four Contemporary**  
**Artists, Four Approaches to**  
**Drawing**  
6:30 p.m.  
The Drawing Center  
35 Wooster St.  
www.drawingcenter.org

**Steven Holl,**  
**Amale Andraos,**  
**Dan Wood, et al.**  
**World Nomads Lebanon:**  
**Modern Architecture in Beirut**  
7:00 p.m.  
Le Skyroom at FIAF  
22 East 60th St.  
fiaf.org

**Jayne Merkel**  
**The Paul Rudolph Foundation**  
**Modern Architects Salon**  
**Series: Eero Saarinen**  
6:45 p.m.  
Modulightor  
246 East 58th St.  
www.paulrudolph.org

**SYMPOSIUM**  
**Television and the Mayoralty**  
**of John V. Lindsay**  
6:30 p.m.  
Paley Center for Media  
25 West 52nd St.  
www.paleycenter.org

**EVENT**  
**In Conversation:**  
**Xu Bing**  
6:30 p.m.  
Museum of Arts and Design  
2 Columbus Circle  
www.madmuseum.org

**EXHIBITION OPENING**  
**Design Journeys:**  
**You Are Here**  
AIGA National Design  
Center Gallery  
164 5th Ave.  
www.aiga.org

**FRIDAY 21  
SYMPOSIA**  
**Art Institutions and**  
**Feminist Politics Now**  
10:00 a.m.  
Museum of Modern Art  
11 West 53rd St.  
www.moma.org

**Costume Collections:**  
**A Collaborative Model for**  
**Museums**  
10:00 a.m.  
Brooklyn Museum of Art  
200 Eastern Parkway,  
Brooklyn  
www.brooklynmuseum.org

**EXHIBITION OPENING**  
**Romantic Gardens:**  
**Nature, Art, and**  
**Landscape Design**  
The Morgan Library &  
Museum  
225 Madison Ave.  
www.themorgan.org

**EVENTS**  
**Preservation:**  
**Sustainability 3**  
9:30 a.m.  
Cooper-Hewitt,  
National Design Museum  
2 East 91st St.  
www.preservation-short  
course.org

**Rising Currents**  
**Boat Tour**  
6:15 p.m.  
Pier 17  
South Street Seaport  
cfa.aiany.org

**The Work Office:**  
**Payday Party**  
6:00 p.m.  
Swing Space  
156 William St.  
www.lmcc.net

**SATURDAY 22  
LECTURE**  
**Matilda McQuaid,**  
**Federico Restrepo,**  
**and Mauricio Valencia**  
**Medellín:**  
**Design Transformation**  
2:00 p.m.  
Cooper Union  
Rose Auditorium  
41 Cooper Sq.  
archleague.org

**EVENT**  
**Design Expo:**  
**Third Annual**  
**Design Critique**  
11:00 a.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**WITH THE KIDS**  
**Madison Square Kids Fest**  
10:30 a.m.  
Madison Square Park  
madisonsquarepark.org

**Plant an Art Garden**  
1:00 p.m.  
Wave Hill  
West 249th St. and  
Independence Ave.  
Bronx  
www.wavehill.org

**SUNDAY 23  
EXHIBITION OPENING**  
**Greater New York**  
P.S.1 Contemporary Art Center  
22–25 Jackson Ave.  
Long Island City  
www.ps1.org

**MONDAY 24  
LECTURES**  
**Eugenia Victoria Ellis**  
**Drexel Smart House and**  
**University Research in**  
**Sustainable Systems**  
12:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

**James Baier**  
**ING Cafe**  
6:00 p.m.  
ING Direct Cafe  
968 3rd Ave.  
www.aiany.org

**Theodore Berger,**  
**Norma P. Munn,**  
**and Joan K. Davidson**  
**Artists' Housing:**  
**Past, Present, and Future**  
6:30 p.m.  
Museum of the  
City of New York  
1220 5th Ave.  
www.mcny.org

**TUESDAY 25  
LECTURE**  
**Neal Flomenbaum**  
**and Louis Meilink**  
**The 21st Century Emergency**  
**Department: New Problems**  
**and New Solutions**  
5:30 p.m.  
Häfele Showroom  
25 East 26th St.  
cfa.aiany.org

**EVENTS**  
**Notable New Yorkers 2010:**  
**Making New York History**  
**Award**  
6:00 p.m.  
Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

**Sustainable Design**  
**Workshop**  
8:00 a.m.  
Adria Hotel and  
Conference Center  
220–30 Northern Blvd.,  
Queens  
www.dpcassociates.net

**WEDNESDAY 26  
LECTURES**  
**Marianne Fay**  
**Climate Change and the**  
**Developing World**  
12:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

**Martin Finio, Scott Cesar,**  
**and Paul Stoller**  
**Passive Design 101**  
6:00 p.m.  
Center for Architecture  
536 LaGuardia Pl.  
www.aiany.org

**Sara Cedar Miller,**  
**Katherine H. Kerin, et al.**  
**Great Romantic Landscapes:**  
**Central Park and**  
**Frederic Church's Olana**  
6:30 p.m.  
The Morgan Library &  
Museum  
225 Madison Ave.  
www.themorgan.org

**TRADE SHOW**  
**Eco-Friendly Expo**  
7 W  
7 West 34th St.  
www.ecofriendlyexpo.com

**EVENTS**  
**Aki Sasamoto:**  
**Strange Attractors**  
7:00 p.m.  
Whitney Museum of  
American Art  
945 Madison Ave.  
www.whitney.org

**From Delmonico's**  
**to Danny Meyer:**  
**Feasting in Flatiron**  
**Since the Gilded Age**  
6:00 p.m.  
Institute of Culinary  
Education  
50 West 23rd St.  
www.flatironbid.org

**Sammis Family**  
**House Tour**  
10:00 a.m.  
Various locations on  
Long Island  
www.fsl-li.org

**THURSDAY 27  
LECTURES**  
**Donald Friedman**  
**Historical Building**  
**Construction: Design,**  
**Materials, and Technology**  
6:30 p.m.  
Skyscraper Museum  
39 Battery Pl.  
www.skyscraper.org

**Donald Shoup**  
**Parking Is Not Free**  
6:30 p.m.  
National Building Museum  
401 F St. NW  
Washington, D.C.  
www.nbm.org

**Phil Patton,**  
**Lawrence Burns, et al.**  
**The Next Generation of**  
**the Automobile**  
6:30 p.m.  
Museum of the  
City of New York  
1220 5th Ave.  
www.mcny.org

**EXHIBITION OPENING**  
**NineteenEightyFour**  
**Austrian Cultural Forum**  
11 East 52nd St.  
www.acfny.org

**SATURDAY 29  
LECTURE**  
**Jenni Sorkin on**  
**Michael Heizer**  
1:00 p.m.  
Dia:Beacon  
3 Beekman St., Beacon  
www.dia beacon.org

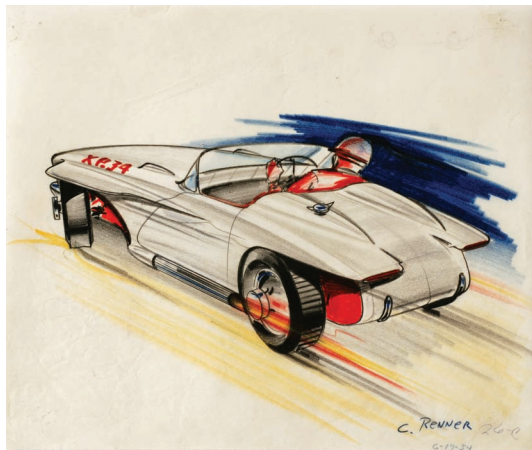
**EVENT**  
**Tribute to José Bastidas**  
6:00 p.m.  
Queens Museum of Art  
Flushing Meadows Corona  
Park, Queens  
www.queensmuseum.org



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Hasted Hunt Kraeutler  
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Through June 26

The poignant moment of perfection—between the completion of a space and the arrival of its first users—is what attracts German photographer Julian Faulhaber. In his examination of these architectural twilight zones, he uses large-format exposures of up to 20 seconds, which results in saturated colors and a nearly abstract sense of space. Adding to the clinical impression is the available light at such sites, typically fluorescent, and the photographer's disorienting perspectives. Of the various basketball courts, supermarkets, and gas stations on view, the only clue to the nature of these spaces is often the title, as with *Lot* (2009, above). In contrast to many of his contemporaries, most of Faulhaber's images are not digitally processed. But as with the work of Andreas Gursky and Thomas Demand, these views of utilitarian structures can be read as a kind of social commentary: They reveal the exotic, oily-slick surface of reality, waiting to be despoiled.



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**CARS, CULTURE, AND THE CITY**  
Museum of the City of New York  
1220 5th Avenue  
Through August 8

As America's media center, no city fueled the nation's nascent automobile industry more than New York. Along with Broadway's Automobile Row—a collection of buildings near 57th Street for the likes of B.F. Goodrich, Ford, and General Motors, plus a parade of architect-designed showrooms—New York built some of the first motor roadways and embraced the car as a symbol of modernity. "It might seem ironic," said exhibition co-curator Phil Patton, "but the fact is that the least car-oriented city did the most to orient America toward the myth of the car." The automobile also shaped the city, a story told through models, photographs, films, and architectural schemes, from the utopian drawings of "dream cars" by Carl H. Renner (1954, above) to current plans for car-free streets envisioned by Mayor Michael R. Bloomberg. Also highlighted is New York's distinctly brash style of traffic control, like the bluntly worded sign: "Don't Even Think About Parking Here."



# MAXIMUM MIAMI

*Miami Modern Metropolis*  
Edited by Allan T. Shulman  
Bass Museum of Art/Balcony Press, \$85.00



Exhibition catalogues should ideally survive the show that they purport to document, serving as long-term sources of useful information and, in the best cases, becoming catalysts for ongoing dialogue about critical issues of the day. Unfortunately, many are little more than over-produced and under-edited monuments to academic style. With its weighty (and lengthy) title, four principal essays, 27 contributors, 40 case studies, and 400-plus pages, *Miami Modern Metropolis: Paradise and Paradox in Midcentury Architecture and Planning* could seem at first glance to be just such a monument.

Happily, this is not the case. Under Allan T. Shulman's

excellent editorship, the book is conceived and designed exceptionally well. The illustrations are integrated with and complement the texts, as well as serving as an arguably complete visual archive of Miami's development over the past 65 years. Despite being Biblical in number, the 40 case studies are well chosen and make very worthwhile reading. Together, they represent a comprehensive treatment of a complex topic, and individually they offer single-source information on an incredible array of timely topics, from Raymond A. Mohl's "Leaving Overtown: Housing, Segregation, and Postwar Black Migration" to Shulman's "Port and

Passenger Terminals: Infrastructure as Spectacle" and Robert González's "Interama: Visions of a Pan-American City." In the treatment of these topics and many others, the book's contributors cast a very wide net—far beyond the familiar territory of tropical glamour that has spawned a virtual cottage industry of glossy revisionism vis-à-vis Miami Beach's hotel heyday. (Don't worry, there's that, too.)

In his introductory essay, Shulman sets forth with great intelligence and insight the four paradoxes that are used to structure the assemblage of case studies: "The Working City and the City of Leisure," "Civic Ideals in the Vernacular City," "Modernism and

Fantasy," and "Construction of Authenticity." In expanding upon the book's alluringly alliterative title, Shulman's paradoxes of modern Miami are an essential framework for understanding the fascinatingly diverse hybrid that the "Magic City" represents. Unlike many older cities and a good number of younger ones, Miami has no single creation myth (no Romulus or Remus), no single founding charter (no Mayflower Compact), and no single visionary manifesto (no Radiant City) within its urban DNA. Without the benefits (or, it could be argued, the constraints) of such foundational ideologies, Miami has developed the same sort of hybrid cultural mechanisms

that Rem Koolhaas saw in Manhattan: "a promiscuous capacity to absorb objects, people, iconographies, [and] symbolisms." *Miami Modern Metropolis* is a field guide to this exotically artificial architectural hothouse and the entirely new cultural ecosystem that supports it.

The essay from Belgian-born architect and urban historian Jean-François Lejeune, "City Without Memory: Planning the Spectacle of Greater Miami," is one of several that give the book significance to a much wider audience than those interested in Miami alone. Like Koolhaas' *Delirious New York*, Umberto Eco's *Travels in Hyperreality*, and even Alexis de Tocqueville's *Democracy in America*, Lejeune opens up the subject to a broader discussion of how America has created its culture, both urbanistically and architecturally, with the same acuity of his fellow visitors in this new world.

While the words of each of these authors will find a reflection in Miami, it is interesting to note the observations of a native-born writer as well. In her slim but extremely erudite volume *Cities on a Hill*, Frances FitzGerald looks at four uniquely American communities in relation to the founding vision of the Puritans, which encompassed an unprecedented—and essentially *anti-metropolitan*—idea of cities made up entirely of like-minded people. John Winthrop's "city upon a hill" (also a Biblical reference) would not be the London of the New World,

but rather a city created and inhabited exclusively by pious Christians. Describing Americans as able and willing to "shuck off" their pasts and begin anew, FitzGerald sees the same impulse in the creation of Arizona's Sun City as a community of older citizens, of San Francisco's Castro as a district inhabited by lesbians and gays, of Oregon's Rajneeshpuram as a town for the followers of Bhagwan Shree Rajneesh's Human Potential Movement, and of Liberty University, the evangelical fundamentalist university founded by Jerry Falwell.

In the same way as Lejeune, FitzGerald sees Americans as essentially "careless" with their histories, or at least unbound by them. Yet Miami differs from the rest of these places in that it has become, if only reluctantly, a metropolis that somehow incorporates all the visions of the various "pioneers" that came to Southern Florida to "shuck off" their pasts and create something wholly without precedent. They would perhaps be surprised, judging by the evidence in *Miami Modern Metropolis*, how much history they created in the process of trying to escape their own.

TERENCE RILEY IS A PRINCIPAL AT KEENEN/RILEY ARCHITECTS AND THE FORMER DIRECTOR OF THE MIAMI ART MUSEUM.



EZRA STOLLER/ESTO



THE ARCHITECT'S NEWSPAPER MAY 19, 2010



The ten-unit Gardner 1050 in West Hollywood, designed by Los Angeles-based LOHA, adapts a medium-density courtyard typology.

middle-class or wealthy outer suburban rings. The competition submissions expand the trailer park idiom into a series of opportunities to alleviate poverty through densification and climate response.

Program challenges set forth by the brief required that entries be "vibrant," "energy-efficient," and show a "diverse range of market-rate housing and commercial space." Case studies of successful projects such as Rag Flats in Northern Philadelphia and the Living Smart Project in Portland, OR, illustrate how context, community, and the intensification of nature at the local scale can all lead to improvements.

With these development principles neatly in place, however, at least one question arises: Does the transformation of Sunrise require semblance to an autonomous urban neighborhood in order to achieve equitability? The alternatives proposed in the text suggest that making the trailer park a better place to live means making it more

urban. There is no question that when it comes to displacing the Sunrise community altogether, rethinking land use to make it more efficient and sustainable, with more open space, is the way to go. But once the model of the trailer park is redefined by increasing its population significantly and by providing integrated commercial space, doesn't it begin to resemble what we think of as a gentrified first-ring neighborhood that has lost its fundamental sense of identity? Therein lies the project's paradox.

Still, *Growing Urban Habitats* offers alternatives that could make a positive impact on site planning, building envelope, and waste management. Paul Tebben's *Tit-for-Tat* proposes a gradual development of Sunrise through the strategic addition of standardized elements. This sensible solution results in "mutually beneficial," incremental changes that build upon the existing community. Less sensitive to the trailer park's idiom, Watershed Architects' *Slip Stitch* seems to fully accommodate the program brief, though at the expense of creating a neighborhood that

has the potential to grow. The sectional diagram of *Slip Stitch* presents a persuasive family of affordable and market-rate condos and two-story, three-bedroom homes, with cuts through the site that allow for community gardens, a park, and upper and lower public plazas. Damon Pearson's "pods," included in the book but only related to the competition in philosophy, appear to offer more appropriate, less intrusive solutions. Tradeoffs seem imperative to Sunset's survival.

What is essential to take from this book is that the search for an alternative to low-income community displacement is advanced. Urban Habitats provides the framework for an institutional model capable of realizing the goals of the competition and program for Sunrise and other communities like it. The integrated planning, design, and development approach, with resident input, is the project's finest point. In the end, what must be determined is how far Urban Habitats wants to take the trailer park toward a new urban trope at Sunrise.

**T.A. HORTON IS A DESIGNER AT KOHN PEDERSEN FOX.**

## Double-wide Democracy

*Growing Urban Habitats*  
William R. Morrish,  
Susanne Schindler,  
and Katie Swenson  
William Stout Publishers,  
\$40.00

*Growing Urban Habitats: Seeking a New Housing Development Model* catalogues "participatory" design

approaches in response to a competition brief for rethinking the American paradigm of the trailer park. With the input of residents at Sunrise Trailer Court in Charlottesville, VA, a community endangered by gentrification, competition sponsor Urban Habitats—a coalition of Habitat for Humanity of Greater Charlottesville (HHGC) and the Charlottesville Community Design Center—aimed to reinvent the 2.3-acre trailer park as a new model for

affordable housing. The most compelling design strategies among the 41 student and 123 professional entries will inform the Sunrise Master Plan, developed by HHGC and its design team.

The redevelopment of Sunrise is driven by the goals of affordability, density, compactness, and sustainability. These catalyze inclusionary urban redevelopment and help reframe our notions of that zone *between* gentrified city neighborhoods and

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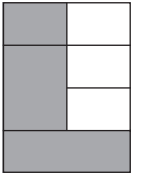
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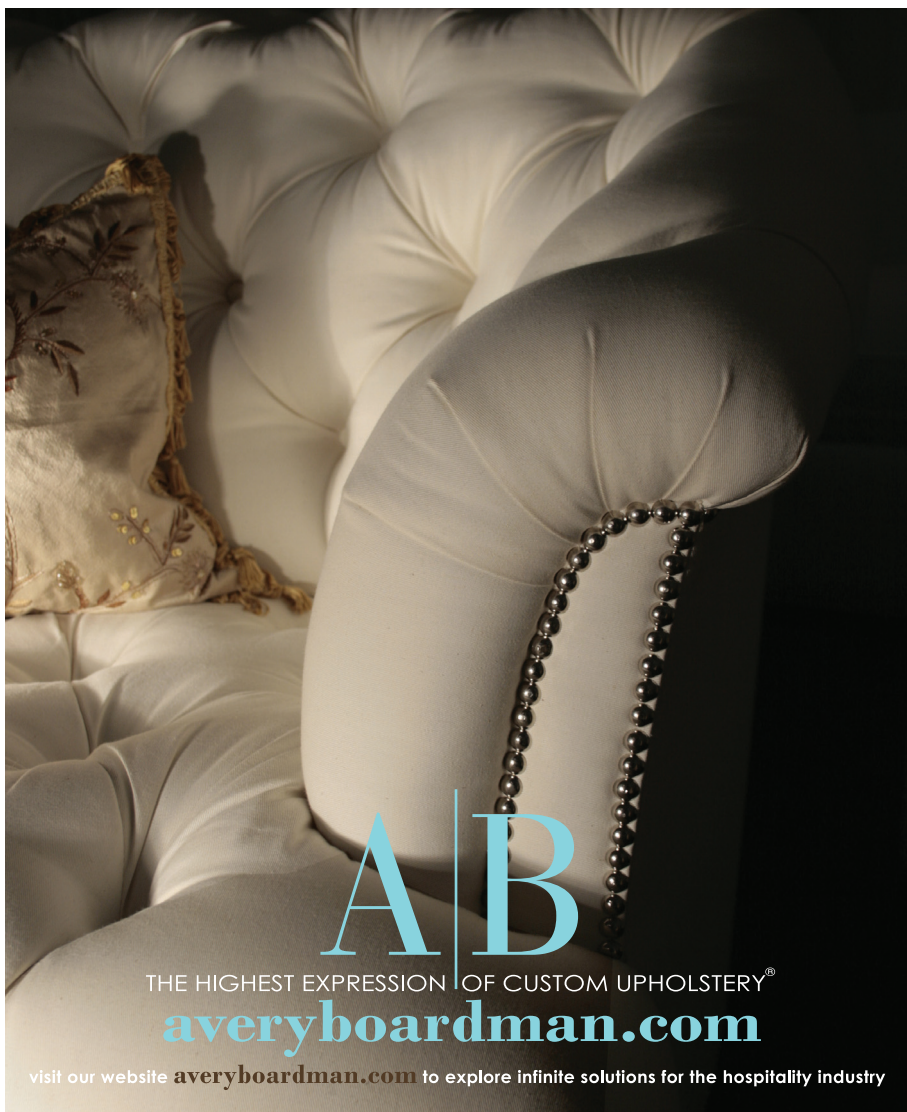
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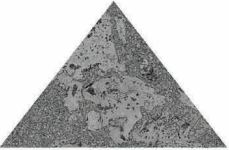
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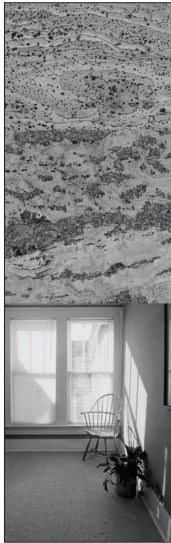
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National World War I Museum, Ralph Appelbaum, Exhibition Design

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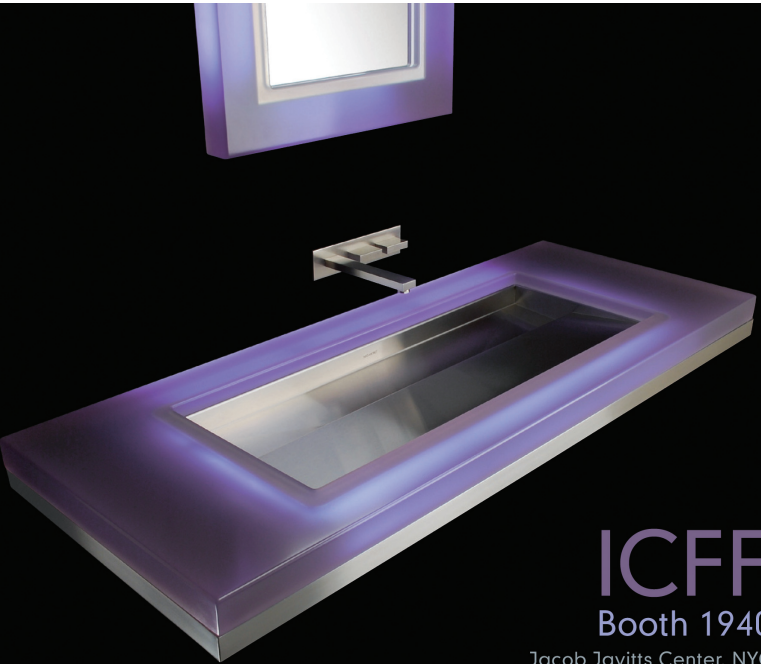
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THE ARCHITECT'S NEWSPAPER MAY 19, 2010



ROBERT DAMORA

## FRAMING THE FUTURE

When the architectural photographer Robert Damora died last year at the age of 97, we lost another link to modern architecture's generation of post-World War II image-makers. Like Julius Shulman, Marvin Rand, and Ezra Stoller, he was a

dedicated modernist who as a practicing architect worked diligently to frame buildings as their designers intended them to be viewed and experienced.

But Damora was also an activist for modernism, and it is here that he may have left his most important legacy. In the early 1960s, for example, he created and developed a campaign for both consumer and architecture magazines that he called Better Houses at Lower Cost. He meant this program to serve as a model for mass-produced houses using prefabricated components that could be adapted to varying sites and programs, yet avoid the conformity of most commercial housing developments. Damora built six houses for the program, and one for a proposed development on Cape Cod won

him *Architectural Record's* House of the Year award for 1962.

Perhaps his most influential initiative, however, was Seeds for Architecture, developed for Universal Atlas Cement. According to Damora's widow Sirkka, United States Steel had acquired the cement company, turning to ad agency BBDO to create a public campaign promoting the creative use of concrete. The agency asked Damora to curate the program, and he selected 21 architects and engineers to work on 14 exploratory projects. Advertorials featuring the projects were published in *Time*, *Fortune*, and *The Saturday Evening Post* between 1956 and 1958. Seeds for Architecture was also published as a feature story in *Architectural Forum* in the magazine's

section on structural innovation.

Damora's curatorial vision promoted a remarkably high level of projects in *Forum* designed by the likes of Louis Kahn, I.M. Pei, John Johansen, Walter Gropius, and Marcel Breuer. Among the most original of these designs were a tubular concrete bridge by Paolo Soleri (top), based on the notion of a split straw, and an airport by Victor Gruen and Edgardo Contini (above) that allowed airplanes directly into a terminal facility to bring them closer to passengers. The popular and professional success of the campaign led to its inclusion in MoMA's *Visionary Architecture* exhibition of 1960, and it stands as a model for how creative architecture can be used to sell a vision of the future.

**WILLIAM MENKING IS EDITOR-IN-CHIEF AT AN.**

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